MAY 15, 1940

• $1,045,712 ASSURES METROPOLITAN'S FUTURE

MUSICAL COURIER

REVIEW OF THE WORLD'S MUSIC

Photo by J. Abresch, N. Y.

OSCAR WAGNER

Dean of the Juilliard Graduate School

60th YEAR

20 CENTS

BROSA

TRIUMPHS IN NEW YORK DEBUT

NEW YORK TIMES,
APRIL 9, 1940.

RECITAL IS GIVEN BY ANTONIO BROSA

Violinist Heard in Town Hall Program, With George Reeves Appearing at the Piano

FRANCK SONATA OFFERED

Van Dieren Suite Is Presented for First Time in America —Mendelssohn Played

By OLIN DOWNES

Antonio Brosa, whose admirable performance of the violin concerto of Benjamin Britten at a recent Philharmonic-Symphony concert is well remembered, gave a recital last night in Town Hall, playing with George Reeves, pianist, the César Franck sonata, a suite for violin alone by Bernard van Dieren (first time in America), the Mendelssohn concerto and the Ravel "Tzigane."

The music of van Dieren and of Mendelssohn, especially, demonstrated Mr. Brosa's excellent qualities and virtuoso spirit. What was principally interesting in van Dieren's suite was his capable and expressive playing of it. Technically his task was not a light one; musically the music is conventional, at least in the harmonic sense, and its invention seems to have little distinction. One would say that this was the composition of a good and honest scholar who had schooled himself well in the tenets as the practice of his art. One can respect the workmanship of the pieces, but they do not arouse, at least in this breast, any particular desire to contemplate them further.

The interpretation of the César Franck sonata found much favor with the audience because of its feeling, the worth of the tone, and the communicative spirit of the performance. Thereafter Mr. Brosa played Mendelssohn as though the delightful music were young and he had just discovered it, except that his authoritative conception would not have matured so quickly. For Mr. Brosa performed here with the mastery of the veteran and an enthusiasm that was contagious.

It may be that music of the so-called "classic" and "romantic" composers is more to his ways of mode[illegible] ing of

BROOKLYN EAGLE, TUESDAY, APRIL 9, 1940

Brosa Gains Distinction In Town Hall Performance

Violinist Heard In Franck Sonata And Mendelssohn

By MILES KASTENDIECK

What made the playing of the violinist Antonio Brosa of exceptional interest in his Town Hall recital last night was its essentially musical character. In this respect he proved himself not only one of the ranking violinists of our time but at least the equal of some with more illustrious reputations. It was a pleasure to sit back and take note of the stylistic features and the refinement of playing wherein technical mastery might be taken for granted.

Mr. Brosa had made a decided impression two weeks ago when he gave the first performance of the Britten Violin Concerto with the Philharmonic-Symphony. This work called for brilliant technique and the violinist forced a success through sheer virtuosity. Last night the more musical aspects of his playing were revealed with still more favorable results.

The recital opened with that notable work, the Franck Sonata. His sincerity of approach and his excellent taste combined with a refinement of tone to make this performance a persuasive one.

The test piece of the evening was the famoush Mendelssohn Concerto in E Minor. When he came to play it, Mr. Brosa had not only the essential brilliance in tone and in treatment but also fashioned an artistic performance out of a well-worn composition. Matters of phrasing gave the first movement proper style, while the rest of the work maintained the same high level of performance. Ravel's "Tzigane" brought the concert to a close.

On the merits of this recital alone, Mr. Brosa has challenged public interest in his behalf.

JOURNAL AND AMERICAN
APRIL 9, 1940

By GRENA BENNETT.

Antonio Brosa, in his recital of works for violin presented at Town Hall last night, qualified the favorable impression gained at his recent debut as soloist with the Philharmonic Orchestra. His first number was the Franck sonata, which both technically and tonally was given an arresting and inspired interpretation. Mr. Brosa is an artist possessing unusual talents with an equipment that encompasses string and bow problems with crystalline clarity, fluency and musical discrimination. He secured a tone both rich and vivid in color, shaded with a sense of symmetry to match the character of each mood and negotiated highly embellished episodes with impeccable intonation and remarkable left-hand work.

A new suite by Dieren, played without accompaniment, occupied the second place on his list. The work is a show-piece evidently intended to illustrate the interpreter's command of intricate and involved passages and this Mr. Brosa achieved with authority and assurance.

His supreme artistry continued in Mendelssohn's concerto and Ravel's "Tzigane," The piano parts were admirably performed by Clarence Reeves.

NEW YORK SUN,
APRIL 9, 1940.

By OSCAR THOMPSON

In this work and the other compositions of the program Mr. Brosa more than confirmed the good impression he made with the orchestra. This was not, as a matter of record, his first recital in New York, as he presented a program of solo works here in 1930 at the time the Brosa quartet, of which he was the leading spirit, was imported by Mrs. Coolidge for festivals in Chicago and Washington. Beginning with the Franck sonata, of which he gave a polished and poetic performance, he played the Mendelssohn concerto and Ravel's "Tzigane," besides the Dieren work. His tone was warm and sympathetic, his style was warm and musical, his technic clean, his intonation sure. Though devoid of spectacular features, the recital must be accounted one of the most tasteful of the season and Mr. Brosa must be given a place among the violinists who have something individual and distinctive to contribute. George Reeves was a worthy accompanist.

IN AMERICA
SEASON 1940-41

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NEW YORK
HERALD TRIBUNE,
APRIL 9, 1940

Antonio Brosa In Town Hall Violin Recital

Spanish Virtuoso Presents Van Dieren's Suite and 3 More Familiar Works

By Jerome D. Bohm

In his interpretation of the Franck Sonata Mr. Brosa recalled Jacques Thibaud whose conception of the work was cast much in the same mold. This was a revelation characterized by unfailing understanding of the composer's idiom, with its blend of mysticism, languishing sentiment and innate nobility; a disclosure consistently imbued with poetic sensibility and invested with exactly the appropriate tonal coloring essential to a telling conveyance of its subject matter. Mr. Brosa set them forth magnificently, conquering their enormous digital problems triumphantly and endowing them with imaginative insight and endless vitality.

Nowhere was Mr. Brosa's artistry more commandingly unfolded than in the Mendelssohn Concerto, in which virtuosity, flawless taste and sincere emotional utterance were commingled. The player, abandoning the comparative elegance of style demanded by the Concerto, approached Ravel's tricky "Tzigane" as a bit of wild gypsy music, and brought to it a virility and abandon which divested it of the tongue-in-cheek spirit in which it was created. The [illegible] pianist

NEW YORK TIMES,
MARCH 29, 1940.

Antonio Brosa, Violinist, Plays New Work* at Concert of Philharmonic-Symphony

By OLIN DOWNES

Mr. Brosa, who played with taste and evident authority, presented the work not only with virtuosity, finish and insight, but in a way which suggested strongly the sanction and the deserved approval of the composer. Mr. Barbirolli gave of his best to the orchestral part. At the end of the performance the composer appeared, with the conductor and the violinist, to acknowledge long and cordial applause.

*Concerto by Benjamin Britten

MUSICAL COURIER

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Metropolitan Opera Tops Goal As $1,045,712 Fund Is Raised; Season Awaits Board Action

Artists' Guild May Demand Engagement of More Americans —AGMA Forbids Signing of Contracts Until Franchise Fee Is Settled

EDWARD JOHNSON

The future of the Metropolitan Opera Association seemed assured on May 9, when a check of $50,000 more than brought to completion the $1,000,000 fund campaign of the company, twenty-two days before the date set for taking up the option on the opera house property, according to George A. Sloan, chairman of the campaign committee. The gift of $50,000 was made by the Carnegie Corporation of New York. The total gifts on May 10 amounted to $1,045,712. Mr. Sloane said.

"At the moment there is no such thing as a Metropolitan Opera," said General Manager Edward Johnson. "Our contracts and agreements expire on May 31 and until the house committee of the directors tell us we exist, we can make no agreements of any sort."

Among the late gifts to be reported was $1,575 from the American Guild of Musical Artists. This organization, now discussing new contractual agreements with Mr. Johnson, including elimination of the so-called "franchise fee," is expected to turn over about $5,000 more as donations of individual members.

The first act of the directors will be to spend $500,000 to take up the option on the opera house owned by the Metropolitan Opera Real Estate Company. This was decided before the opening of the drive. Of the remaining $500,000, some will be spent toward remodeling the auditorium. Some of the boxes are expected to be ripped out, increasing the size of the auditorium.

It is not believed that any reduction in prices will be made, at least until agreements with unions have been made.

Mr. Johnson said he was unable to discuss new works or artists until it had been decided whether any part of the $1,000,000 would be turned over for operating expenses. When the physical changes have been effected and the total capacity ascertained, he said, the proposed cost of a season will be worked out and plans made.

Concerning new artists, it is probable that if the Italian Government will release certain singers who were scheduled to appear this year, efforts will be made to engage them.

The Musical Courier learned that AGMA may demand, as part of its new agreement, employment of a greater number of American singers.

In the meantime, however, the potential revenue of the company may be cut due to the "franchise fee" discussion. Under this plan, NBC pays the Metropolitan for broadcasting the Saturday matinees. In return, NBC usually charges a fee when a Metropolitan artist secures an engagement on the radio, screen, television or any other program, reimbursing itself in this way.

(*Continued on page 4*)

BARITONE MEETS AUTHOR

John Brownlee, of the Metropolitan Opera Association, who sang Marcello in La Boheme during the visit of the Metropolitan to Atlanta, chats with Margaret Mitchell, who wrote Gone with the Wind.

Photo by Larry Gordon

HELEN TRAUBEL (Right) RECEIVING MU PHI EPSILON MEDAL FROM MRS. GEORGE KINGDON PARSONS.

(Story on page 13).

Chicago's Concerts Hold High Interest

Choral Programs Take Lead in Springtime Recital Roster

By RENÉ DEVRIES

CHICAGO.—Local and visiting choruses and glee clubs, Emma Otero, Mischa Elman, Marian Anderson, Lily Pons, Bela Bartok, Ada Belle Files, Mildred Dilling and other recital-givers made the last two weeks of April the most interesting fortnight of the year.

Emma Otero, Cuban soprano, made a triumphant debut at the Civic Theatre. Miss Otero, it is rumored, will join the Chicago Opera next season. In operatic arias and songs, her voice was of unusual clarity, used with consummate artistry. She impressed most by the ease with which she projects the tone and the uncanny rapidity of her scale work. Among the highlights of her program were Frank La Forge's songs, Pastorale and Cupid Captive, which brought several

(*Continued on page 22*)

Conductors Named for Hollywood Bowl

HOLLYWOOD.—Hollywood Bowl soloists in the coming season starting July 9 will be Kirsten Flagstad, Lily Pons, Grace Moore and Lauritz Melchior, with others to be announced later. Bruno Walter will conduct four concerts, John Barbirolli two and Georg Szell, making his California debut, will conduct two. Albert Coates will conduct on four of the feature nights, and Pietro Cimini will direct an opera. Other conductors to appear will be Jose Iturbi, Vladimir Bakaleinikoff, André Kostelanetz and Edwin McArthur.

Bowl concerts will be given each Tuesday, Thursday and Friday nights for eight weeks, concluding Aug. 30. Tuesdays and Thursdays are designated as feature nights, with most of the soloists appearing on Thursdays. Fridays are symphony program nights. R. D. S.

25 American Scores Heard at Rochester

10th Festival at Eastman School Offers Premieres Under Hanson

By LORRAINE LERNER

ROCHESTER, N. Y.—The tenth annual Eastman School Festival of American Music closed with the traditional ballet program, taxing the standing capacity of the Eastman Theater. Twenty-five American compositions were played and many works received their first performance in the five concerts of the series. There was a full house every night, showing growth of interest in modern music.

Dr. Howard Hanson conducted the Rochester Civic Orchestra in the ballet music and Thelma Biracree was choreographer of all the dances. Walter Piston's The Incredible Flutist, story by Hans Wiener, also given at last year's festival, was the outstanding number. Pantomime was well integrated with the music,

(*Continued on page 11*)

Thor Johnson New Conductor of Grand Rapids Orchestra

GRAND RAPIDS, MICH.—Thor Johnson of Ann Arbor has been appointed conductor of the Grand Rapids Symphony Orchestra for 1939-40. Mr. Johnson has been director of the University of Michigan Choral Union for several years, and founded the Little Symphony in the University. He suceeds Karl Wecker, now in California.

The final concert of the season, with Leo Kopp of Chicago as guest conductor, featured Albert Spalding in a brilliant performance of the Tchaikovsky D major violin concerto. Soloists engaged for next season include Guiomar Novaes and Harold Bauer, pianists, Gregor Piatigorsky, cellist, Mischa Mischakoff, violinist, and Robert Weede, baritone. H. B. R.

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Hofmann's Artistry Wins Throng In Applauded Hollywood Recital

By RICHARD DRAKE SAUNDERS

Hollywood, Calif.
Musical Courier Bureau

The superlative pianism of Josef Hofmann won a series of ovations from the audience which packed the Philharmonic Auditorium April 23 to hear a pianistically songful recital. His list included a sharply etched Beethoven Sonata, Op. 31, No. 2, and the Bach-Busoni Chaconne. The Chopin group held an especially haunting beauty, as the pianist seemed particularly inspired. Two of Liszt's Schubert transcriptions, aptly vocal of delivery, were Thou Art Repose, and The Trout, with the bravura Don Juan Fantasy for a pyrotechnical conclusion. Among the final encores were the Liadoff Music Box, the Beethoven Turkish March, a Rubinstein Romance and Mendelssohn's Spinning Song.

MacDonald in Recital

Jeanette MacDonald, popular screen star, appeared as concert singer April 25 to the vociferous delight of a crowd which packed the Philharmonic Auditorium and included many movie notables. Miss MacDonald's lyric soprano voice, of naturally pleasing timbre, was at its best when handled lightly and delicately. The program began with the Mozart Baci amorosi, Schumann's Du bist wie eine Blume, and Hugo Wolf's Er ist's. A gracefully sung folksong group and arias from Faust and Romeo and Juliet were done smoothly. There were also two Debussy songs, and works in English including Let Me Always Sing, by the singer's husband, Gene Raymond. Numerous encores followed. Giuseppe Bamboschek contributed well balanced piano accompaniments and two Liszt piano solos.

Duo-pianists Creighton Pasmore and Victor Trerice have developed into a first rate team, as demonstrated by their concert in the Hollywood Woman's Club auditorium, April 19. Virtuoso technical equipment made their performance clean yet elastic. Masterwork transcriptions comprised the first group. The Saint-Saëns Variations on a Theme of Beethoven was done with polish. Casella's Pupazzetti, five short pieces for marionettes, proved brightly colored items for one piano, four hands. Rachmaninoff's second two-piano Suite, Op. 17, and Milhaud's Scaramouche ended the list. Among the encores were pieces by Arensky, Grofé, and Turkey in the Straw deftly arranged by Kay Kellogg.

A child of eleven years, Nancy Joy Currie, made her debut as a pianist in the Biltmore Hotel Music Room, presented by Abby De Avirett and won unqualified approbation of a near-capacity audience. She showed surprising maturity and interpretative facility significant of real temperament. Her tone held a depth which was most surprising to her.

(*Continued on page* 26)

Opera Company of 107 Sails for South American Tour

A company of 107 sailed from New York on April 27 on the SS. Santa Rosa to give a series of thirty operatic performances in the Teatro Municipal at Caracas, Venezuela. Miguel Nicastro is managing director of the company, assembled under auspices of the Municipal Opera Association of Chicago.

Members of the ensemble include Jan Kiepura, tenor, Virgilio Lazzari, bass, Gennaro Papi, conductor, Pietro Cimara, assistant conductor and Desire Defrere, stage manager, all of the Metropolitan Opera; Margarita Salvi, soprano, formerly of the Chicago Opera; Enrico Clausi, of La Scala, Giuseppe Manachini, of the Teatro Reale of Rome; Edis de Phillippe, Georgette Bourdon, Ella Flesch, Milla D'Arte and Walter K. Stafford.

Julia Smith Plays Her Concerto in Texas Premiere

FORT WORTH, TEX.—The Concerto in C minor for piano by Julia Smith, young New York pianist and composer, was the featured item of a concert by the orchestra of North Texas State Teachers College, Denton, in a series of events celebrating the fiftieth anniversary of the founding of the school. The concerto is a work of careful and finished craftsmanship, based upon vital themes, and includes a grateful part for the solo instrument and orchestration is transparent and colorful. The composer played it with technical assurance, tonal warmth and verve. E. C. W.

Photo by Albert Kolin

REUNION.

Storm Bull, young Chicago pianist, greets his former teacher, Bela Bartok, as the Hungarian composer arrives in Chicago for a concert at the Arts Club. Bull was Bartok's pupil in Hungary for two years.

Metropolitan "Franchise" Fee Debated

(*Continued from page* 3)

AGMA wants this provision eliminated and although George Engels, managing director of NBC Artists Service, would not comment, on the ground that it was a matter for AGMA and the Metropolitan to settle, it was learned that NBC might be willing to forego this agreement if granted a cut in its payment to the opera company. Mr. Engels said that in the last five years NBC has lost $20,000 under the present arrangement and a new agreement must be entered into by Aug. 1.

In its contracts with artists, the Metropolitan insists the phrase "of the Metropolitan Opera Association" has commercial value and enhances the attraction, a benefit for which the artist should pay. AGMA asserts that the artist has to pay this commission from his or her fee while the Metropolitan insists that this is a matter between the artist and NBC. In some instances, managements other than NBC have paid the latter for the use of its artists because of the agreement with the Metropolitan, AGMA states, but NBC denies this.

In the meantime AGMA has forbidden its artists to sign with the Metropolitan until the situation is adjusted. L. T. Carr, assistant to the executive secretary, said that AGMA had asked a speedy decision in the matter so that plans might be made by the artists and the Metropolitan as quickly as possible.

Donates Carillon to Dayton

DAYTON, O.—Plans have been announced for the erection here of a carillon of thirty-two bells in a specially-built tower of striking modern design, a gift of Mrs. Edward A. Deeds of this city. The tower, a shaft of granite, limestone and steel, will rise 170 feet above a landscaped park at the base of a great hill on a three-acre tract purchased by Mrs. Deeds. The console room will be under the thirty-foot-square base of the tower. Nearby space will be provided for 1,000 automobiles. This is the seventh carillon in the United States, but will be unique in having its bells mounted entirely in the open. It is planned to give weekly or semi-weekly programs during the summer, and others on special holidays.

Plantation Club Photo

(Left)

LILY PONS CUTS THE FIRST SLICE

of her birthday cake. The celebration was held this year in Dallas, where Miss Pons was appearing with the Metropolitan Opera on tour. With the diminutive diva is Don Stewart, of Dallas' Hotel Stoneleigh.

(Right)

ERNO BALOGH CONDUCTS THE ELKHART HIGH SCHOOL ORCHESTRA

in Johann Strauss' Emperor Waltz. Mr. Balogh recently gave the concluding concert of the Elkhart Community Concert Series and was invited to hear the orchestra.

Althouse Sees Era of Opportunity for Americans

On March 20, 1913, a young tenor from Reading, Penna., by name Paul Althouse, joined the Metropolitan Opera Company, the first native tenor to be selected for a debut in a leading role without benefit of European training. He sang the role of Dmitri in the Metropolitan's first productions of Boris Godounoff, Arturo Toscanini conducting.

Twenty-seven years later, March 20, 1940, Eleanor Steber, soprano, of Wheeling, W. Va., was named a winner in the Metropolitan Opera Auditions of the Air. Miss Steber received the announcement in the studio of her New York teacher. His name? You've guessed it: Paul Althouse.

The careers of both singers run along similar lines. Both came from small cities, both gained their earliest experience in church choirs and, in each instance, Metropolitan contracts were won exactly eight months after the singers had arrived in New York.

Change in Status of Native Artist

But the selection of Miss Steber demonstrates how different is the status of the native artist today as compared with twenty-seven years ago, Mr. Althouse pointed out.

"The Metropolitan Opera Auditions of the Air are but one of several important new avenues opened up for the American singer by the radio," observed Mr. Althouse, commenting on his pupil's achievement and reviewing his own career.

"I wonder if people realize what an important thing it is for the younger singer today to have a chance to make an audition for a studio and radio audience of thousands in contrast to the arbitrary little group of two or three who sat in judgment on Metropolitan aspirants at the time I made my debut—not only in terms of a more complete test of the young artist's powers and appeal, but also in terms of representing the choice of a fair cross-section of the operatic public?

"I wonder, too, if the young singers of today realize what a rare educational opportunity radio is providing through the weekly Saturday afternoon opera broadcasts, enabling them to hear the whole opera as a unit rather than isolated arias on phonograph records, and to follow in their own home cities, with their own scores, a complete performance representing the integration of the best voices of the day? Then, too, one is reminded that radio has provided practical operatic experience, serving in many notable instances as a training school for the Metropolitan, and producing such artists as Martini and Jepson in addition to the Auditions winners.

"In the past," Mr. Althouse recalled, "almost all of the handful of Americans who made names for themselves at the Metropolitan (with myself probably the one exception) were obliged to obtain their training and preliminary experience abroad. Today, with Europe in a state of cultural as well as political turmoil, it is a fortunate thing that America has developed its own excellent musical schools and fine voice teachers so that there is no longer any reason why Americans need go abroad to study.

"Fortunately, too, the prejudice of American audiences against native-born, native-trained singers has been lifted, and whereas in an earlier day Farrar, Whitehill, Hackett and Jagel were unable to obtain a hearing in their own country without the stamp of Europe's approval first, today home-grown artists like Tibbett, Crooks, Bampton and others are not only building a reputation for the American singer on American soil, but have been able to win laurels in the greatest music capitals of Europe.

Widening Horizons

"The horizons of the American singer are constantly widening too," Mr. Althouse observed. "Whereas twenty-seven years ago the only opera performances were in New York, Philadelphia and Chicago, today hundreds of other cities present concert versions, if not full productions, of opera on the programs of their symphony orchestras. In addition to radio's opportunities for fine voices of operatic calibre, there are the ever-increasing concert possibilities provided through such organizations as the Community and Civic Concert services, which reach out into thousands of even the smallest cities and towns.

"With the depletion of Europe's artistic resources and the growth slowly but surely of a significant American musical literature, the encouragement of the American singer becomes even more vital," Mr. Althouse declares, "and it is up to us who have pioneered in the field to give the benefit of our own experience wherever possible to the talented young people who must follow in our footsteps."

N. S.

ELEANOR STEBER REHEARSING WITH HER TEACHER, PAUL ALTHOUSE

Piatigorsky Hails U. S. As Sole Haven

Gregor Piatigorsky, cellist, is completing another full season of concerts and solo appearances with leading orchestras throughout the country.

After a recital in Portland recently, the Community Concerts Committee there reported a notable success and one of the most enthusiastic audiences.

During his visit Piatigorsky expressed enthusiasm for America as a "haven for artists in time of world stress." Declaring that the old proverb "Never anything bad without something good in it" still holds true, he commended the American public as a "force for good," possessing "extra intuition and instinct even in a very small town, for upholding that which is good. In Europe they cannot even think of art at all," he said. "This is the only country left for artists."

Judging an audience by the "silence of listening" inspires the artist more than the loudness of applause, Piatigorsky declared.

The cello which he owns was once known as the "Sleeping Beauty," for it stood in a corner untouched for 100 years.

"The cello will soon have a birthday," he said, "and will be 200 years old." The uniqueness of its preservation and richness of tone is the result of many years devoted to "awakening the sleeping beauty."

"It was difficult to bring it to life after so long a period of silence but now it is fully awakened," the cellist avowed.

Piatigorsky will open his concert season next year with an appearance in Worcester, Mass., on Oct. 31. He has been reengaged by the Chicago, Detroit, Grand Rapids, and Cleveland orchestras, as soloist.

LATE NEWS BRIEFS

New York World's Fair was opened for its second year May 11. This season the pretentious, short-lived musical features of 1939 are replaced with lighter but substantial musical fare, including free band concerts nightly, and numerous programs sponsored privately. Paul Althouse sang The Lord's Prayer on the opening day at the Temple of Religion. Lily Pons, Lawrence Tibbett, with the Metropolitan Opera orchestra, under Wilfred Pelletier, were scheduled for May 13.

* * *

Paul Nordoff, of Moylan, Penna., won the annual $1,500 fellowship offered by the Pulitzer Prize jury, composed of staff members of the Institute of Musical Art and Columbia University, New York.

* * *

Howard Barlow has been engaged for two more seasons as conductor of the Baltimore Symphony Orchestra, it is announced by Frederick R. Huber, Municipal Director of Music.

* * *

Col. Joseph M. Hartfield, of the law firm of White & Case, has been elected to the board of directors of the Metropolitan Opera Association.

* * *

Gustav Klemm, American composer, was awarded first prize and $250 in the national contest conducted by The Etude for a piano composition in the "modern American manner." His composition, Three Moods and a Theme, was chosen from nearly 2,000 entries. The work will be arranged for large orchestra and heard on the radio.

* * *

Nijinsky, dancer, who had hoped to come to the United States for mental treatment, lost his two-year fight for admission when the U. S. Consulate at Zurich refused a visa.

* * *

Fortune Gallo's San Carlo Opera Company opened a ten-day spring season on May 9 at the Center Theatre, New York, before a large audience with Rigoletto sung by Lucille Meusel, Sydney Rayner, Ivan Petroff in the principal roles.

* * *

After a brilliant life of 22 years, the Beethoven Association of New York voted to disband at a meeting on May 12.

Petri Holds Ithaca Classes

Egon Petri, pianist, gives a recital tonight (May 15) in Ithaca, N. Y., and will remain to conduct master classes for pianists and teachers.

National Symphony In $107,600 Drive

WASHINGTON, D. C.—The National Symphony Orchestra Association, Hans Kindler, conductor, launched its tenth annual sustaining fund campaign for the $107,600 necessary to maintain its 1940-41 season on May 6. The drive was to continue for ten days. A. F. E. Horn, civic leader and Washington business man, is general chairman of the campaign.

The minimum goal of $107,600 set for the campaign is the amount necessary to maintain a twenty-week season with a base pay of $58 per week. Officials of the orchestra are hopeful that more than the minimum goal will be raised in order to provide a longer season for the musicians.

N. R.

NINO MARTINI and MAX REITER, conductor of the San Antonio, Tex., Symphony Orchestra, at the final concert of the season, when the Metropolitan Opera tenor was soloist.

Photo by Anneman-Mott Studio

SCENE FROM THE BARBER OF SEVILLE AS PRESENTED BY THE AMERICAN LEAGUE FOR OPERA,

of which Dr. Felix M. Gatz is general director, at Scranton, Penna., under the sponsorship of the Scranton Civic Opera Guild and the University of Scranton. The performance concluded the League's series of five performances this season, all sung in English. Traviata was sung once, Trovatore and the Rossini score each twice.

Roths Play Quartet By Native Composer

Ohioans Hear Score by Merton Barlow, Denison University Student

COLUMBUS, O.—Many Columbus concert-goers and others from central Ohio journeyed to Denison University at Granville, Ohio, recently to hear the Roth String Quartet in a program that was of more than usual interest to the Denison audience; for the feature of the evening's recital was a quartet by Merton Barlow, a senior student at Denison.

The work is harmonically modern though not extreme, well-built and logically developed. Its musical ideas are usually rewarding.

The Roths gave the quartet a magnificent performance, one that was evidence of their sincere admiration for it. Opening the program was the Haydn D major quartet, Op. 73, No. 6; and the recital closed with the Dohnanyi Quartet in D flat major, Op. 2.

St. John Passion Sung First Time Locally

The St. John Passion of Bach was heard for the first time in Columbus on April 7 when it was presented by the Y. M. C. A. choral society. Heard in the solo passages were Dorothy Stevens Humphries, soprano; Helen Hurst Holscher, contralto; Eric Butterworth, tenor; and George Schultz, bass.

This choral society was organized two years ago, and, under the direction of D. Talmadge Crawshaw, with Norman Broadway as accompanist, has become one of the best choral groups in the city. Works performed previously this season included Handel's Judas Maccabaeus and Mendelssohn's 95th Psalm. Programs scheduled for the remainder of the season are an all-Mendelssohn program, April 21, including Hear My Prayer and excerpts from Elijah; and Haydn's Creation, on May 19, accompanied by the Columbus Federal Orchestra of the Ohio WPA Music Project.

Women's Club Names Artists

The Columbus Women's Music Club has announced its concert series for next season, opening Oct. 25 with Jarmila Novotna, the new Czechoslovakian soprano of the Metropolitan. Rudolf Serkin will be heard Nov. 19, and the Apollo Boys Choir of Birmingham, Ala., has been engaged for Dec. 2.

Jan. 22 will bring Zino Francescatti, violinist; while the Minneapolis Symphony Orchestra, under the direction of Dmitri Mitropoulos is scheduled for Feb. 1.

Romance in Old Mexico is the title of the March 4 offering, presenting the mezzo-soprano, Greta Rubio, in ancient and modern folk music of Mexico, with Luis Betancourt and his Latin-America marimba orchestra. C. C. L.

Gatz Ends Season With Rossini Work

American Opera League Sings The Barber in English

SCRANTON, PENNA.—The American League for Opera, under the efficient and artistic direction of Dr. Felix M. Gatz, gave the last of this season's series of opera in English, The Barber of Seville, under the auspices of the Scranton Civic Opera Guild and the University of Scranton, on April 12.

The production proved a strong argument for the aims of the organization: support of our young American talent and the presentation of opera in English. The performance had a freshness and enthusiasm which made this old work seem new.

Lura Stover called forth much enthusiasm for her delightful portrayal of Rosina, vocally and histrionically. One is seldom privileged to witness better comedy portrayal than that of Floyd Worthington and Harris Hart in their respective roles of Figaro and Doctor Bartolo. Hubert Norville gave a good account of himself as Count Almaviva. An effective Don Basilio was Albert Mallinger, while Robert Carlson disposed of the dual roles of Fiorello and Officer of the Guard creditably. Contributing much to the success of the whole were the scenery and costumes by H. A. Condell and the staging by Benno Frank.

Dr. Gatz coördinated all his forces admirably and the orchestra played with precision and excellent dynamics.

The audience was sizable despite the inclement weather, and 1,600 school children enthusiastically voiced their approval of the same opera at a special afternoon performance. E. H.

More Operas for Robin Hood Dell Series

PHILADELPHIA.—Plans for the Robin Hood Dell summer concerts have been made public by Samuel R. Rosenbaum, president of the series.

Operas will be increased to four productions from three. They will be as follows: Carmen, June 20, 21; Aida, July 8 and 9; Madam Butterfly, July 22 and 23; Rigoletto, Aug. 5 and 6.

The operas will be produced, directed and conducted by Alexander Smallens, who is now engaging casts. The singers will include members of the New York Metropolitan Opera.

A plan of physical improvements for Robin Hood Dell under the WPA-Fairmount Park Recreation Project includes terracing and grading the slopes on the sides of the Dell and providing increased seating capacity by bleachers which will have good view of the stage. It is hoped to provide 1,000 additional seats in this manner. At the rear of the shell improved facilities will be provided for storage of scenery and electrical equipment, and necessary dressing rooms for opera choruses.

The 1940 Dell season will open June 18 and end Aug. 15. During the 8 weeks performances will be given 5 nights each week, Monday to Friday inclusive.

"Success in Song Career Demands More Than Pure Luck"—Samoiloff

HOLLYWOOD.—Press agent stories of overnight success are likely to result in more harm than good to the aspiring voice student, according to Lazar Samoiloff, noted vocal instructor. He avers that such tales are likely to obsess the student with financial success to the detriment of his studies, since the inference is that long preparation is unnecessary.

"Cinderella stories are very dear to the hearts of the young and the unthinking," Samoiloff declared. "The beginner complains, 'Johnny Blank is getting $1,000 a week on the radio, and he only studied a few months!' But alas, the success story issued by Blank's press agent has not told all the truth, and glosses over the fact that Blank studied for years, working tirelessly to perfect himself. There is too little glamor about hard work; it is not considered sensational enough to make interesting reading.

"Passable" Technique Not Enough

"A serious stumbling block to many singers is the apparent feeling that passable technique is all-sufficient. Granted that a singer's vocal technique is of vital importance, there are still the matters of musicianship, interpretative ability, repertoire, languages, personality and stage presence to be considered, for each and all are factors of ultimate success. To lack one of these is a handicap; to lack more than one, is fatal to a career."

In his own studio, Samoiloff insists upon thoroughly rounded musical education for all his pupils. Classes with assistant teachers deal with languages, acting, sight reading and opera analysis, while weekly repertoire classes accustom the student to public appearances.

Modern Demands High

"The public of today demands more of its vocal artists than ever before," Samoiloff continued. "Only the completely equipped singer makes a lasting success, for vocal technique and musicianship must go hand in hand if discriminating present-day audiences are to accept an artist."

Samoiloff will not go east this year, as he has done in preceding summers, but will give summer master classes in his Los Angeles studio and in his beach home at Corona del Mar, near Laguna Beach. R. D. S.

Goossens and Cincinnati Orchestra Stir Toledo

Jooss Ballet Also Presented in Series at Museum of Art

TOLEDO, O.—The Museum season came to a happy ending when Eugene Goossens and the Cincinnati Symphony gave a stirring concert. Toledo likes the quiet, dignified conducting of Goossens. He offered as the novelty an orchestration of Schumann's Carnaval, for which the audience was well prepared, as Robert Casadesus did it brilliantly at a previous concert here.

The Brahms Symphony No. 1, Smetana's Overture to The Bartered Bride and Sibelius' Finlandia completed the program. However, the audience was not content with that, and the visiting artists added several encores.

Kurt Jooss and his Ballet ensemble gave this city a new thrill when they appeared at the Peristyle of the Museum of Art. The original performances of this group impressed at once.

Probably the greatest feature was The Green Table, but there was much interest in The Big City and A Ball in Old Vienna. The program opened with the amusing version of the old fairy-tale of The Seven Heroes. A large audience thoroughly enjoyed this program. Music for two pianos was presented by F. A. Cohen and F. P. Waldman with genuine artistry. A. McL. T.

Otto Waldner, Viennese Singing Teacher, in New York

Prof. Otto Waldner, tenor, who was a member of the faculties of the Neues Wiener Conservatorium and Schubert Konservatorium in Vienna, has come to New York and is teaching privately and at the Conservatory of Music Art. He received his title of professor in 1935 from the President of the former State of Austria and was not only a singing teacher but regarded as an expert in voice placement.

Prof. Waldner studied in Milan with Nino Cairone and in Paris with Jean de Reszke and sang first tenor roles in premier theatres in Vienna, Berlin, Zurich, Amsterdam and other European cities. In both beginners and professional classes he had pupils from all parts of the world. Many of these artists are appearing in Europe, including Hedwig Steinbacher, Berlin Staatsoper; Maria Grecca, soprano, Zurich; Helene Berger, soprano, Royal Opera, Budapest; Herbert Walders, Vienna, who sang in Mahler's Fifth Symphony under Bruno Walter; Erich Stoeckel and Joseph Mashkan, concert and oratorio soloists.

N. Y. Recital Roster Includes Visits of Notables

Bartok and Szigeti in Joint Appearances—League of Composers Honors Former—Goldsand Returns After Absence —Petri Plays Program of Large Scope—Sari Biro Impresses

Though concerts were fewer in the final days of April, there were several outstanding events to add interest to the New York recital-goer's itinerary. The return to America of Bela Bartok after about a decade's absence brought two appearances by the Hungarian musician. The first was as assisting artist with Joseph Szigeti in the latter's recital, introducing the Bartok Rhapsody No. 1. The League of Composers honored the composer with a concert of his works, in which he played excerpts from his piano series, Mikrokosmos, and the assisting artists were Szigeti, Enid Szantho and the Philharmonic-Symphony String Quartet. Much interest also centered about the return of Robert Goldsand, Viennese pianist, who had not played in New York in some five years. In his second recital of the season Egon Petri, pianist, performed a strenuous program including Beethoven's Diabelli Variations, a piano "Symphony" by Alkan, and Chopin's Etudes.

Unheralded, Sari Biro, Hungarian woman pianist, impressed in a New York debut of brilliant sort.

Riverdale School Concert

The eighth annual choral concert of the Riverdale Country School and the Riverdale Country School for Girls, of which Frank S. Hackett is headmaster, was given in Town Hall, on April 19. Richard McClanahan is director of the school of music and David B. Scoular is in charge of choral music.

Combined choruses, the lower school chorus, the glee club of the middle school, the girls' school glee club, the Riverdale chorus and the glee club were heard in the folksongs of England, Norway, Czechoslovakia and other numbers by Handel, Sibelius, Tchaikovsky, Geoffrey Shaw and others and Mary Jelliffe and Matthew Gately, duo-pianists, played Milhaud's Brazileira. The program was opened by the school motto song by Mannes.

Salvi, Longas and Ruiz at Town Hall

Federico Longas, Chicago composer-pianist, Margharita Salvi, coloratura soprano of the Chicago City Opera and Enrique Ruiz, tenor, were enthusiastically received by a large Town Hall audience on April 20. The vocalists each presented several interesting items by Mr. Longas and the pianist was heard in his own Zapateado, Catalana, Bolero Ritmico and A Dream in Granada, Miss Salvi offered songs of Giordani, Sibella, Martini and Donaudy and Mr. Ruiz presented numbers by Pergolesi, Handel, Cesti and Verdi. Excerpts from La Boheme by the two singers rounded out an evening of artistic endeavor by three thoroughly capable musicians.

ALICE TULLY,
soprano, was heard last month by the Iris Club of Lancaster, Penna., with Arpad Sandor at the piano.

GLADYS SWARTHOUT and FRANK CHAPMAN
in the Songs of Long Ago Room, of the pediatric ward at the Brooklyn Jewish Hospital, which the Metropolitan Opera mezzo-soprano dedicated. Mr. Chapman is autographing the panel.

Bartok Co-Stars with Szigeti

Carnegie Hall held an interested audience on April 21 when Joseph Szigeti gave his only recital of the season—a long and original list featuring the appearance of Bela Bartok, noted Hungarian composer, as co-artist, in his Rhapsody No. 1 for violin and piano. This score, containing two contrasted movements, makes complicated use of native rhythms and harmonies. The artists added Mr. Bartok's settings of two Hungarian folksongs and three Roumanian dances. There were many recalls.

Szigeti was assisted by a string orchestra from the New Friends of Music ensemble, led by Fritz Stiedry, in performances of the Tartini and the Bach concertos for violin, both in D minor, played with devotion. He impressed by his performance of the Brahms sonata in G major, which was tenderly reticent and atmospheric; the Stravinsky Chanson Russe and Ernest Bloch's Baal Shem suite, with Andor Farkas as assisting pianist. The violinist was in invigorating form, and excelled stylistically in all he did. At the close he played encores for nearly a half hour.

Arvida Valdane in Vocal List

Arvida Valdane, native soprano, was warmly greeted on April 22 when she appeared in Carnegie Chamber Hall in a varied list which included a group of unfamiliar Swedish and Finnish songs by Järnefelt, Sibelius, Peterson-Berger and Merikanto. Her program opened with a group by Scarlatti, Bassani and Handel and also included French and German numbers as well as songs in English by Josten, Douty, Hageman, Head and Malotte. Frank Chatterton was at the piano.

Robert Goldsand Returns

First heard in New York as a prodigy in 1927, Robert Goldsand, young Viennese pianist, returned after five years' absence as a matured artist at Town Hall on April 23. Evidences of a strong following were seen in the large audience and enthusiastic applause, justified by his exceptional gifts. Mr. Goldsand showed a sensitive, skilled piano technique, and ingratiating tonal qualities. He played Bach's French Suite in E major and Prelude and Fugue in D major (Busoni transcription) with delicacy and precision. Especially engaging was the Schubert Impromptu in B major, played with real Viennese spirit; Hummel's Rondo Favori, done with virtuosity; and the Chopin B minor sonata, warm in coloring and poetic in feeling, save for a few exaggeratedly rapid tempos. The Scriabine Sonata fantaisie in G sharp minor, in honor of the composer's centenary, offered a colorful vehicle, as did Debussy's delicate Suite bergamesque. Three etudes by Paganini-Liszt were done in a manner to rouse an ovation and result in numerous encores.

Egon Petri in Taxing Program

At Town Hall, on the evening of April 24, Egon Petri gave a recital of distinguished piano music, and played it in distinguished fashion. In addition, his program also offered novelty in content, for it embraced the Symphony from Alkan's Twelve Etudes in Minor Keys, opus 39; Beethoven's Thirty-Three Variations on a Theme by Diabelli; and the twelve Etudes by Chopin, opus 10. (In all, therefore, Petri performed 67 separate pieces, no two exactly alike in nature and mood!)

Profound musician that he is, Petri concerns himself less with the softer graces of piano art, than its serious aspects. Thus his interpretations reflect high intellectual authority, and in that light might be taken as models by students seeking objective truth. To express his own reactions, Petri is aided by a most comprehensive technic, wide resource in phrasing, and thorough command of style. The listeners left him in no doubt as to their respect and admiration.

Alkan (French composer, 1813-1888) was popular in his day with pianists, but is heard only rarely nowadays. His strangely named "Symphony" turned out to be a long and extremely difficult example, worthy and well constructed music, but not of a rank with that by Chopin or Beethoven.

League of Composers Honors Bartok

A program of works by Bela Bartok and a reception to the Hungarian composer were given by the League of Composers at the Museum of Modern Art on April 24. The Philharmonic-Symphony String Quartet (Mishel Piastro and Imre Pogany, violins, Zoltan Kurthy, viola, and Joseph Schuster, cello) played Bartok's first string quartet, more than three decades old and showing derivations of Romantic sort, but marked throughout by the sincere and sensitive feeling of this composer. It was performed ably and won ovations for the players. Enid Szantho, contralto, sang five of his Hungarian folksong arrangements with richness of voice and true native spirit, Paul Ulanowsky accompanying at the piano effectively.

Bartok received a standing acclamation when he entered to give the first New York hearing of eight excerpts from his Mikrokosmos, a collection of 153 small piano works illustrating modern technic. These pieces bear descriptive titles, such as Bagpipe Music and The Diary of a Fly, and combine whimsicality with some elaborate polytonal and rhythmic devices. They impressed as slight, though interesting studies. Joseph Szigeti and the composer repeated the vigorous Rhapsodie No. 1 for violin and piano, on colorful folk themes, heard several evenings previously at Szigeti's New York recital, which again roused enthusiasm.

Johann Singer in Second List

A sizable audience in Town Hall on April 28 heard a matinee program by Johann Singer, pianist, which was a repeat of the list offered some time ago in the same auditorium. Opening with the Chromatic Fantasy and Fugue of Bach, the pianist proceeded through a Mendelssohn scherzo, Beethoven's Moonlight Sonata, Mozart's G major sonata, three Chopin numbers, the Ritual Dance from De Falla's El Amor Brujo and concluded with three Liszt items.

Aubrey Pankey Sings

Aubrey Pankey, American Negro baritone, a native of Pittsburgh, who attended Oberlin Conservatory and Boston University and has appeared widely in Europe, gave a recital at Town Hall, April 28, revealing praiseworthy gifts. His voice is of pleasing quality, emitted with legato command and colored with feeling. Some lack of breath support occasionally thinned his upper tones, but in general he proved to be a singer of taste and good schooling. The program included Handel's two airs, Leave Me, Loathesome Light, and Pack Clouds Away; Schubert's Der Wanderer, Wohin, Doppelgänger and Rastlose Liebe; Fauré's Au Cimitière, Ravel's Chanson Romantique, Szanto's Berceuse (a vocalise dedicated to the singer); Debussy's Mandolines; two Shakespeare songs by Quilter, numbers by Spross and Curran, besides a number of Spirituals. The accompaniments were played by Rudolph Schaar. The audience was enthusiastic.

Orchestrette Classique Heard

The first performance of a concerto for small orchestra by Paul Creston was given on April 29 in Carnegie Chamber Hall by the Orchestrette Classique, Frederique Petrides, conductor. Ruth Stuber, marimba player, was soloist in this somewhat percussive score, which is concise, straightforward and colorful. The soloist made light of Mr. Creston's technical and rhythmical demands and gave a musicianly reading. Beethoven's Prometheus overture, the sixth of Mozart's serenades, Haydn's Clock symphony and seven short Roumanian dances by Bartok made up the rest of an attractive list. As usual, Mme. Petrides was applauded for the unique character of her program.

Carlyle Bennett in Recital

Carlyle Bennett, American tenor, appeared in recital at Town Hall, April 30, with Federico Longas as assisting pianist. Mr. Bennett revealed a dynamic personality and a voice of light quality used with considerable fluency and contagious verve. On the debit side, his tones were not always fully focussed, nor was the full meaning of the texts brought out. The program included airs of Gluck,

(Continued on page 17)

Orchestral Fortnight in N. Y. Introduces New Scores

Bartlett and Robertson in Bliss Two-Piano Concerto—Fuleihan Work for String Quartet and Orchestra Led by Barbirolli with Phil-Sym Foursome—Dubensky's Paganini Transcription for Violins Played—Toscanini and Horowitz in Brahms

The fortnight's orchestral programs in New York between April 20 and May 5 held several items of interest. The period marked the close of the New York Philharmonic Symphony's regular mid-week series and its bills were marked by especial enterprise. Ethel Bartlett and Rae Robertson gave the American premiere of Arthur Bliss' concerto for two pianos. Anis Fuleihan's Symphonie Concertante for solo string quartet and orchestra was played by the Philharmonic-Symphony String Quartet and the orchestra. Barbirolli also offered a transcription for violins of the Paganini La Campanella, done by Arcady Dubensky.

One of the outstanding events of the season was an all-Brahms concert given by Toscanini with the NBC Orchestra at Carnegie Hall, May 6, with Horowitz as piano soloist.

Bartlett and Robertson with Philharmonic

Philharmonic-Symphony Society, John Barbirolli conducting; soloists, Ethel Bartlett and Rae Robertson, duo-pianists: Carnegie Hall, April 18. Program:

Maid of Pskov Overture, Rimsky-Korsakoff; Three Nocturnes, Debussy; Concerto for two pianos, Arthur Bliss; Concerto Pathétique for two pianos, Liszt-Pattison; Three Dances from Three-Cornered Hat, De Falla.

Bartlett and Robertson, with their polished and well-unified art, made music on two pianos at this concert, and gave it a character different from most symphonic occasions, for they contributed nearly half the program by playing two concertos.

The first of the works (in newly revised form) by Arthur Bliss, making no impression of outstanding originality either in matter or manner, reminded one of the harmonies and idioms of several other twentieth century composers. The players labored valiantly against a rather heavy orchestration and impressed through sonorous tone and smooth mechanics. They had a better chance to be heard on their own in the ancient Lizst concerto created by him for two pianos without orchestration, and skillfully refashioned into its present form by Lee Pattison. Here the English keyboard pair shone with refined pianism and excellent understanding of the Liszt romantic heroics and picturesque flourishes.

Another unusual feature of the evening was the altogether lovely performance of the not frequently programmed Sirènes (third of Debussy's Nocturnes) in which Barbirolli used the female chorus required by the composer. The singers were well trained by Clytie Hine Mundy.

Toscanini Leads Varied Menu

NBC Symphony Orchestra, Arturo Toscanini, conducting. RCA Studio H, April 20. Program:

Introduction and Allegro for Strings (Quartet and Orchestra) op. 47, Elgar; Symphony in C major (Jupiter), Mozart; Scherzo Capriccioso opus 66, Dvorak; Pictures at an Exhibition, Moussorgsky-Ravel.

Deviating from his recent policy of one-composer programs, Mr. Toscanini chose a delightfully varied fare, carefully avoiding music of any emotional depths, definitely leaning towards the entertainment value the art of music possesses for the multitudes.

Needless to say, the orchestra was in superb form and responded with sensitive alacrity to the maestro's baton. Sir Edward Elgar's interesting Introduction and Allegro for Strings was built around the quartet as a solo instrument, and Messrs. Mischakoff, Miller, Bachman and Cooley collaborated with the orchestra in highly artistic style. A superb climax was reached in the impressive fugue.

All the virtues of Mozart were finely illuminated in this Jupiter Symphony: its inherent charm, refinement and tenderness came to life in lucid transparency; one experiences a feeling of restful security in the precision of the maestro's rhythmic sway.

Photo by Larry Gordon

SIMON BARER APPEARING WITH THE NEW YORK PHILHARMONIC,

John Barbirolli conducting, this season in Tchaikovsky's first piano concerto. Mr. Barer has just completed a tour of forty-five cities in the United States and Canada and with the Boston and St. Louis orchestras. On May 9 he took off for an airplane concert tour of South America opening at Rio de Janeiro.

Lilting waltz rhythms alternated with strains of martial character in Dvorak's forgotten Scherzo Capriccioso; it may be recommended to conductors in search for unhackneyed Pop Concert material. However, a note of sparkling brilliancy was added to the program by its closing number, the fascinating Ravel orchestration of Moussorgsky's Pictures at an Exhibition. Here the resourcefulness of the maestro's interpretations was again in full force, and the varied moods and fancies of an imaginative score were projected in full realization of its humor and atmospheric charm. The maestro shared enthusiastic applause with his orchestra.

Barzin Group Ends Season

National Orchestral Association, Leon Barzin conducting, Emanuel Feuermann, cellist, soloist, Carnegie Hall, April 22, evening. Program:

Overture to Don Giovanni, Mozart; Concerto for cello and orchestra, Op. 20, D'Albert; Triana from Iberian suite, Albeniz-Arbos; Symphony No. 2, Brahms.

The Mozart overture found Mr. Barzin conducting with accustomed zeal. Mr. Feuermann gave a vitalized and technically brilliant reading of the D'Albert score, completely dominating the picture with his amazing virtuosity. The Iberia excerpt was read in scintillant fashion. In the Brahms the young players had evidently benefited by the intermission's rest, and more smoothness and agreement marked their work. After conducting the first movement, Mr. Barzin yielded the baton to John Barnett, his assistant. It was learned subsequently he had suffered muscular trouble in one of his arms.

New Work by Fuleihan Premiered

Philharmonic-Symphony Society, John Barbirolli conducting, evening of April 25, Carnegie Hall, with the Philharmonic-Symphony String Quartet, and Rudolf Serkin, pianist, as soloists (Messrs. Piastro, Pogany, Kurthy, Schuster). Program:

Barber of Seville Overture, Rossini; *Symphonie Concertante for solo string quartet and orchestra, Fuleihan; Concerto in E flat ("Emperor"), Beethoven.

*World premiere.

Anis Fuleihan, up and coming American composer, is no newcomer on Philharmonic programs, and has of late years been recognized as a man with something important to say creatively, and with the orchestral mastery to say it in expert and attractive manner, according to modern methods and requirements.

Like some other contemporary composers, Fuleihan likes to write in older forms, but to give them newer ideas and treatment. He says that in this latest of his scores he has endeavored to use the string quartet as a closely knit unit within the orchestral framework, and yet to keep intact the essential chamber music quality of the foursome.

Whatever the basis of his intention, the thing that counts most is the result as musical art, and as material for response of the auditor. In those respects, the Symphonie Concertante registered successfully through elevated thought, sensitive imagination and excellent facture. Warm applause rewarded the performance and the players, and brought Fuleihan to the stage for personal acknowledgment.

Serkin's interpretations of Beethoven are lovably familiar, and in the Emperor Concerto he marshalled all his musical and tonal gifts in a high order of presentation, and made his contribution one of the outstanding solo delights of the season. He had the proper royal reception in consequence.

Toscanini Revives Grieg Suite

NBC Orchestra, Arturo Toscanini conducting, Saturday evening, April 27, Studio 8H, Radio City, RCA Building. Program:

Suite for Strings, In Holberg's Time, Grieg; Symphony No. 4, Sibelius; Les Eolides, Franck; La Valse, Ravel.

Next to the last concert of his NBC Orchestra series found Toscanini remembering Grieg, whose music he had not conducted before in New York. Probably the current war happenings in Europe brought back the Norse composer to the maestro's mind. The Holberg Suite (which Grieg wrote for both piano solo and string orchestra) is amiable and tuneful stuff reflecting pleasantly something of the musical style of the eighteenth century, when Ludvig Holberg was a well known Norwegian author.

Sibelius' fourth symphony is consistently sombre and not easily approachable, so it has not enjoyed nearly as many hearings as some of the other works in the same form by the Finnish composer. Toscanini and his players did their best for the score, but it cannot be said that it registered lovably—at least not with the present reviewer.

Ravel's La Valse had the real applause of the ovation, and deserved it, what with the swing and passion of Toscanini's reading and the beautifully polished performance of the orchestra.

Barbirolli Does New Dubensky Score

Philharmonic-Symphony Society, John Barbirolli conducting, Carnegie Hall, Sunday afternoon, April 28. Program:

Marriage of Figaro Overture, Mozart; Symphony No. 4, Brahms; *La Campanella, Paganini-Dubensky; Romeo and Juliet Overture, Tchaikovsky.

*First New York performance.

The idyllic and dramatic moods of the Brahms masterpiece had splendid interpretation and voicing under the adept baton of Barbirolli, to the evident gratification of a good-sized audience.

Mozart and Tchaikovsky also received their full due in familiar selections.

New was Arcady Dubensky's free Paganini transcription for the full complement of the violin section of the Philharmonic, in which orchestra that composer plays the same instrument. The Campanella (originally a movement of Paganini's B minor concerto), best known in the Liszt arrangement for piano solo, sounds attractive in Dubensky's ingenious massed version, which he adorns with bells and cymbals in the accompaniment. The many violins maintained expert ensemble rhythmically and technically, and shared with the transcriber in the genuinely enthusiastic applause.

Philharmonic Ends Thursday Series

Philharmonic-Symphony Society, John Barbirolli conducting, May 2, Carnegie Hall. Program:

Concerto Grosso for strings, No. 7, B flat, Handel; Italian Symphony, Mendelssohn; Symphony No. 2, in D, Sibelius.

Its Thursday evening (and Friday afternoon) series was brought to a close by the Philharmonic Orchestra with the foregoing impressive array of works, led by the diligent and devoted Barbirolli.

The Handel score, not as familiar as its fellow concerti of the Grosso collection by the German-English master, had a classically dignified and yet vivifying performance by the always dependable string section of the orchestra.

Cheerfulness and smooth technics shone in the Mendelssohn number, whose first movement registered especially strongly in Barbirolli's enthusiastic reading.

The present reviewer did not remain for the Sibelius symphony (the most popular of the Finnish composer's examples in that form) but is ready to concede that the music made its usual appeal, and that Barbirolli and his men did it complete justice.

In conclusion, a word of tribute to that conductor, for his diligent and devoted labors this season, his high standard of interpretation, and the many unconventional and interesting programs he offered to the faithful followers of the ancient orchestra, soon to celebrate its 100th birthday.

Children's Prizes Awarded

Final program of the Young People's Concerts of the Philharmonic-Symphony Society, Rudolph Ganz, conducting, Carnegie Hall, May 4. Request program:

Allegro molto from Unfinished Symphony, Schubert; finale from Jupiter Symphony, Mozart; Mosquito Dance from Five Miniatures, Paul White; Blue Danube waltz, Johann Strauss; Song, Frere Jacques; Tarantella and Berceuse pour un enfant malade, Schelling; American Fantasy, Victor Herbert.

Forty-one children received medals and honorable mentions at this concert. Mayor F. H. La Guardia and Marshall Field, president of the board of directors

(*Continued on page* 16)

Announcing the Most Significant New Pianist

FOR SEASON 1940-41

KILENYI

Young Hungarian

GENIUS OF THE PIANO

Protégé of DOHNANYI

IN European music circles Kilenyi has been the pianist sensation the past several years. At his spectacular orchestral debut in Paris as soloist with the Société des Concerts de Conservatoire under Philippe Gaubert, critics hailed him as "the twenty-year-old Liszt". Since that historical occasion, he has achieved similar triumphs with other great European orchestras and in recital throughout Europe. It is of this brilliant and poetical young genius, graduate of the Budapest Conservatory, that the world of music now speaks with such superlative praise.

Of Kilenyi, Mengelberg said, when the young virtuoso appeared under his direction at the Koncertgebouw in Amsterdam: "There is but one artist whom one may compare musically with him—this is Menuhin."

It is Kilenyi also that Karl Muck characterized as "the greatest pianistic talent I have heard", when he appeared with the Hamburg Philharmonic.

In England, Kilenyi was soloist with both the London Philharmonic Orchestra under Sir Thomas Beecham, and the Queen's Hall Symphony under Sir Henry Wood. Sir Thomas Beecham is quoted as saying, "Since the time of Liszt and Rubinstein, there has been no pianist like Kilenyi."

Kilenyi's 28 Columbia Masterworks recordings are already known to music-lovers throughout the world. His recording of Liszt's *Totentanz* was recently awarded the Grand Prix du Disque in Paris in competition with recordings of many of the leading virtuosi of our time.

The season 1940-41 will offer to American audiences the thrilling experience of hearing Kilenyi in person, and of acclaiming a pianist "whose art is in all the brilliance of its young glory."

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"Due to his sensational successes Kilenyi rapidly conquered the public of Paris . . . a breathtaking virtuosity, an amazing diversity of interpretation —the mark of a very great art." *L'Intransigeant*

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THE HAGUE

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HAMBURG

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"His performance is a revelation of poetic individuality, magnificent virtuosity and thoroughgoing sensitive musicianship." *San Francisco Call Bulletin*

"Fully up to the high standards set by Mr. Kilenyi in the recordings of Chopin's Etudes Opus 10 . . . the product of magnificent virtuosity revealing the poetic inspiration of these dances described by Huneker as 'the dances of the soul, not of the body.'" *Washington (D. C.) Times Herald*

"Having heard his Liszt, one had little doubt about Kilenyi's ability to surmount the most exacting technical obstacles . . . Kilenyi does that and considerably more . . . bringing vitality and even excitement to these studies." *New York Times*

"'Funeral March' sonata is gloriously done by the Hungarian Kilenyi. One gets here the feeling of the greater Chopin, of the inner fire veiled by misty harmonies and almost languishing phrases." *Milwaukee (Wis.) News Sentinel*

"Superb playing of the Chopin Etudes Opus 10 by the gifted young Hungarian pianist, Kilenyi. Their infinite variety and unforgettable beauty are vigorously marked by Kilenyi." *Indianapolis Star*

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Boston Symphony's Year Ends With Tributes to Tchaikovsky

By CYRUS W. DURGIN

BOSTON.—The 59th season of the Boston Symphony Orchestra ended with stress on the music of Tchaikovsky during the last three pairs. In honor of the composer's centennial Serge Koussevitzky performed, in his usual superlative manner, the fourth, fifth and "Pathetic" symphonies. Each of these programs contained only a Beethoven symphony and one of Tchaikovsky, an effective contrast of moods and styles.

The spring concert to benefit the Boston Symphony's pension fund for retired members of the orchestra brought forth the B Minor Mass of Bach, last performed here five years ago. The choruses were the Harvard Glee Club and Radcliffe Choral Society, trained by G. Wallace Woodworth. The well-balanced quartet of soloists were Elisabeth Schumann, soprano; Viola Silva, contralto; William Hain, tenor (making his Boston debut), and Alexander Kipnis, bass. The choral portions were exceptionally well done, and the soloists acquitted themselves creditably. Dr. Koussevitzky's conducting was admirable in style, and imaginative, as is everything he does.

Metropolitan Ends Series

After 12 performances at the Boston Opera House, the Metropolitan Opera has departed, leaving us with a large assortment of memories. Taking up this chronicle where it left off in a recent issue of the Courier, the Metropolitan provided us with a superb Götterdämmerung and a striking Boris Godounoff. The principals for the final music-drama of Wagner's Ring were Mmes. Flagstad, Branzell and Jessner, Messrs. Melchior, Schorr, List, with Erich Leinsdorf presiding authoritatively in the orchestra pit.

Ezio Pinza's characterization of Boris is ably sketched and beautifully sung. His colleagues at this performance were Mmes. Thorborg, Petina, Farell, Kaskas, Doe; Messrs. de Paolis, Cehanovsky, Kullman, Moscona, Cordon and Paltrinieri. Mr. Panizza conducted impeccably.

Richard Crooks sang the title role of Faust at the concluding matinee of the series, with Mr. Pinza a sonorous Mephistopheles. and Helen Jepson as Marguerite. The engagement was ended that evening, Dusolina Giannini and Charles Kullman appearing in the leading roles of Puccini's Tosca. John Brownlee, substituting for Lawrence Tibbett, sang more effectively than he acted as Baron Scarpia.

The Creation Revived

Haydn's ever-fresh oratorio The Creation was sung at Symphony Hall as the closing concert of the Handel and Haydn Society's 125th anniversary season. A sizable audience heard the large chorus in a very good presentation, ably directed by Dr. Thompson Stone. The soloists were Blanche Haskell, soprano; Robert Gerling, tenor, and Gean Greenwell, bass.

Arthur LeBlanc in Recital

The French-Canadian violinist Arthur LeBlanc enjoyed a successful return to the Boston stage. He had appeared here once before, 10 years ago, and had studied in Boston for several years. Possessed of sound musicianship and a forceful technic, Mr. LeBlanc made a highly favorable impression with a discerning program—sonatas by Brahms and Fauré, the Vitali chaconne, and short pieces.

Wittgenstein with Flute Players Club

Paul Wittgenstein, the one-armed Austrian pianist, was guest of honor at the last concert this season by the Flute Players Club. Mr. Wittgenstein contributed as a solo group, versions of the Bach violin Chaconne, studies by Chopin, two of Mendelssohn's Songs Without Words and Liszt's paraphrase upon tunes from Rigoletto. He participated in the first American performance of a quintet by the late Viennese composer, Franz Schmidt. Messrs. Lauga, Knudsen, Cauhape, Chardon, Girard, Laurent and Polatschek of the Boston Symphony were the other artists, and the program included first performance of Mabel Daniels' effective if derivative Ode for string quartet, double bass and flute; Stravinsky's Concertino for four strings and a fantasy by De Caurroy.

Ballet Brings Novelties

Seven performances have been given at the Boston Opera House by the Ballet Russe de Monte Carlo. Ballets new to Boston were Bacchanale, the Dali surrealist carnival based on Wagner's Venusberg music; Rouge et Noir with Shostakovitch's First Symphony as tonal foundation; Ghost Town, having a Richard Rodgers score, and Stravinsky's Baiser de la Fee.

Late season concerts of various description have been numerous. The Boston Society of Early Music gave its third program at the Women's City Club with baritone Camille Girouard as soloist. At Symphony Hall Wheeler Beckett conducted the sixth and last Youth Symphony concert recently. There have been song recitals by Rand Smith, baritone, and Triante Kefalas, Greek tenor. Mr. Kefalas was assisted by Alan Hovaness, pianist, who played some of his own compositions.

An enjoyable recital of sonatas for violin and piano by Handel, Brahms and Fauré was presented by Gertrude Marshall Wit and Heinrich Gebhard at the Women's City Club recently. The Glee Club of the University of Cincinnati, Sherwood Kains, conductor, appeared for the first time here at Jordan Hall. At the Women's City Club, Olga Averino, Boston soprano, and pianist Joaquin Nin-Culmell have been heard in the second of three concerts to aid the Longy School scholarship fund.

D. S. Smith to Retire as Dean of Yale Music School

NEW HAVEN, CONN.—After twenty years as dean of Yale Schol of Music, David Stanley Smith will retire in June, according to announcement by Dr. Charles Seymour, president of the University. Prof. Smith, who succeeded Horatio Parker in 1919, has asked that he be not reappointed in order to devote more time to teaching and composition. He will continue his courses at Yale. Prof. Richard F. Donovan, assistant dean since 1929, will become acting dean. Creation of a department of music, with Prof. Bruce Simonds as chairman, was also announced. N. R.

Faculty Named for Berkshire Music Center

STOCKBRIDGE, MASS.—The faculty for the new Academy of the Berkshire Music Center includes prominent musicians in various fields.

Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra, is the director of the Music Center. G. Wallace Woodworth, chairman of the Department of Music, Harvard University, is the assistant director. Other members of the faculty include Olin Downes; Dr. Herbert Graf, Paul Hindemith, Aaron Copland, and a faculty of thirty instrumental musicians and members of the Boston Symphony Orchestra, including all first-stand players. Special assistants will be Stanley Chapple, conductor and lecturer; Richard Burgin, assistant conductor and concertmaster of the Boston Symphony; Howard Abell, head of the music department at Milton Academy; Malcolm Holmes, conductor of the Harvard, Radcliffe, and Wellesley Orchestras; and Boris Goldovsky, head of the opera department at the Cleveland Institute of Music. Special guest lecturers for 1940 include Archibald T. Davidson, professor of choral music at Harvard University; Carleton Sprague Smith, chief of the division of Music, New York Public Library; Randall Thompson, director of the Curtis Institute of Music; and Augustus D. Zanzig, director of music for the National Recreation Association.

Philharmonic League To Broaden Membership

"Home work" over the vacation period was "assigned" members of the Philharmonic-Symphony League at its final luncheon meeting of the season on April 23 at the Hotel Biltmore, New York, by Mrs. John T. Pratt, chairman. Each member was asked to secure at least five new members, in return for which a book on the orchestra and autographed by John Barbirolli, would be given. For ten new members, Mrs. Pratt said, the award would be a free membership for the one securing this number.

Mr. Barbirolli, in a short address, said that musicians today should take as their creed the statement, regarding the medical profession, by Dr. Edward Livingston Trudeau: "to cure sometimes, to relieve often and to comfort always."

George E. Sokolsky, special writer for the Herald Tribune, declared that it was the function of this country to provide temporary sanctuary for artists and musicians of Europe as well as for "people who think," in order that "the things that are holy may remain after this holocaust."

Marshall Field, president of the Philharmonic - Symphony Society, spoke briefly. Sigurd Rascher, saxophonist, with George Robert at the piano and Ignace Strasfogel, pianist of the orchestra, were heard in brief numbers. More than 350 attended.

Bruckner Medal Awarded to Dr. Philip G. Clapp

IOWA CITY, IOWA.—At the fourth concert of the season of the University Symphony Orchestra, the Bruckner Society of America announced the award of the Bruckner Medal to Dr. Philip Greeley Clapp, its conductor. This was in recognition of his appreciation for and interest in the works of this composer and his efforts in their behalf in the classroom, on the podium, as a critic and individually.

In the absence of the President, Dr. Martin G. Dumler, the presentation was made by Dr. Earl E. Harper, director of the School of Fine Arts. An audience of 1,200 attended the concert. G. N.

Carl A. Preyer Honored at University of Kansas

LAWRENCE, KANS.—Carl A. Preyer, professor emeritus in the school of fine arts at the University of Kansas, was honored on April 14 when a program of his works was given in Hoch Auditorium commemorating his fifty years of service to this community. Sponsored by the Music Club, the program was presented by the orchestra of the university, directed by Karl Kuerstiner, with Lucile Wagner, pianist, as guest artist. The program included scores for violin and piano, voice, and two pianos and concluded with his Fairy Suite for orchestra. The participants included Olga Eitner, Allie Merle Conger, Corinne Oyler, Meribah Moore. Ruth Orcutt, and Dorothy Enlow Miller. H. N.

Rochester Holds 10th Annual Festival of American Music

(Continued from page 3)

engagingly carefree and melodious. Miss Biracree took the part of the Flutist and there was a large cast. Theater Street, music by Robert Braine and story by Thelma Biracree, was somewhat caricatured. The music, with its jazz-like tunes, was effective, especially in the Habanera. Jack McDonnell was guest soloist. Wayne Barlow's Three Moods for Dancing was a well-written composition. The three sections were called Neo-Classic, Impressionist, and Cubist. Evelyn Sabin was guest soloist. Bernard Rogers' The Colours of War was danced by Marja Born. The intensity of her movements was expressive of the vigorous dynamics and rhythm of the music. Also given were Frederick Woltmann's Incantation, bizarre in its presentation, and Charles Sanford Skilton's War Dance, Miles Ensign guest performer. Burrill Phillips' Dance, dedicated to and composed for Miss Sabin, was artistically presented by her.

New Scores Introduced

Thursday night's concert brought the first performance of Roy Harris' Folk-Song Symphony, dedicated to Howard Hanson. Dr. Hanson conducted the Philharmonic Orchestra and the Eastman School Chorus in this new work, received with great enthusiasm by the audience. Mr. Harris was present and was called to the stage. The symphony, in seven movements for chorus and orchestra, of which five were given, is built on entire folk melodies rather than fragments. It is a live work with a fine blend of orchestral colors and a real American flavor. Herman Genhart prepared the chorus, which acquitted itself admirably.

Another first performance work was Bernard Rogers' Dance of Salome, characterized by Oriental colors in the harmonic effects. Burrill Phillips' lively Concert Piece for bassoon and string orchestra received its first performance, with Vincent Pezzi as excellent soloist. Music for the Theater by Aaron Copland, presented at this Festival in past years, was pleasingly descriptive. The Winter's Past by Wayne Barlow, with Robert Sprenkle as oboe soloist, completed this program.

Song Program Is Innovation

An innovation in the festival was an evening devoted to American songs. Radiana Pazmor, contralto, was the soloist and Emanuel Balaban accompanied her at the piano. Miss Pazmor, with a voice of rich fullness and charm, sang Howard Hanson's Beat! Beat! Drum!; the solo of Martha from Bernard Rogers' The Raising of Lazarus, and fifteen songs of Charles Ives. As encores she gave the amusing Stein Song by Virgil Thompson, to words of Gertrude Stein, and short numbers by Mildred Cooper to rhymes of Ogden Nash.

Little Symphony in Novelties

Frederick Fennell conducted the Eastman School Little Symphony in Kilbourn Hall on Tuesday night. A first performance of Edmund Haines' Symphony in Miniature opened the program. Next came an Andante for flute and strings by Hunter Johnson in which Robert Willoughby, flute soloist, gave a sympathetic reading.

Ave Rota (Hail to the Wheel) by Frederick Jacobi contains three pieces in multiple style, combining the concerto grosso manner and the contemporary "jam session." It is intriguing music. Irene Jacobi was the soloist. Gardner Read's attractive Prelude and Toccata ended the first half of the program. A first performance of David Diamond's Variations on an Original Theme revealed twelve variations, a passacaglia and coda in dissonant style. Richard Donavan's Adagio from his symphony for Chamber Orchestra followed. Three pieces by Kent Kennan, Nocturne for viola and small orchestra with Dorothy Fennell giving a fine performance as the soloist, and Il Campo Di Fiori in which Sidney Mear was the pleasing trumpet soloist, were stimulating.

Opening Concert

Dr. Alan Valentine, president of the University of Rochester, gave a brief address at the opening concert. The high point was Dr. Hanson's Third Symphony, first publicly performed last November by the Boston Symphony. The work is in a cyclical form, in the employment of motives as accompanying figures throughout. The symphony ends with a forceful final movement, on a brilliant note of exultation. The composer and orchestra were given an enthusiastic ovation.

The program was preceded by a Festival Fanfare, played yearly, A Sinfonia by Johann Peter, of Holland, who came to this country in 1770, showed charm in the style of Mozart and Haydn. This was followed by Bernard Rogers' lovely Soliloquy for flute and strings. Martin Heylmann, soloist, was warmly applauded for his excellent performance. Next came John Alden Carpenter's Skyscrapers, originally written as a ballet.

Nelson Eddy gave a song recital in the Eastman Theater, to which his radio fans came in great numbers. Theodore Paxson was his accompanist. His program included songs by Albert Hay Malotte, Joaquin Nin, Fernando Obradors, Turina, a group by Schubert, Grieg, and Strauss, and a final group by George Chadwick Stock, Keith Brown and Albert Hay Malotte. His accompanist presented two Schumann numbers.

Luboshutz and Nemenoff Heard

Luboshutz and Nemenoff, duo-pianists, gave a concert recently in Kilbourn Hall in which excellent integration and unity, a keen sense of style, and a talented performance all contributed toward making the evening a delightful one. This piano team has never been here before but it is strongly hoped that they will come to Rochester again next season to give another exhilarating performance. The Saint-Saëns Variations on a Theme of Beethoven was the piece de resistance and the arrangement of Rimsky-Korsakoff's Flight of the Bumble Bee was so precise and exciting that it had to be repeated. They played arrangements of works by Moussorgsky, Mozart-Conus, Bach, Cui, Mendelssohn, Boismortier, and Levitzki.

Eastman Students Conduct

The Eastman School Symphony Orchestra gave a concert in which different Eastman School students conducted each work and in which there were different soloists. The conductors included Walter Marchand, Eugene Kilinski, Leon Dallin, Alexander Courage, Robert Hull, Sidney Mear, Eugene Showalter, George Leedham, Robert Weiskopf. The soloists included Stanley Hasty, James Pierce, Martin Heylman, Byron Darnell, Arthur Kufel, Mac Morgan, Dorothy Spencer, Earnest Harrison, and Harriette Slack. It was an interesting performance in which real ability was exhibited in the variety of works which they played by Mozart, Woltmann, Rogers, Chausson, Liszt, Wagner, Ravel, Sibelius, and Hanson.

L. L.

Sees Opportunity for Lower-Priced Operas

Philadelphia-La Scala Company Elects 1940-41 Officers

PHILADELPHIA.—Expressing appreciation of her activities during the current season, the board of directors of the Philadelphia La Scala Opera Company unanimously reelected Mrs. Walter A. Knerr as president for six years at the annual directors' meeting.

Mrs. Knerr, under whose direction the company was reorganized in 1939, stated: "I accept this honor because I feel that there is a decided place in the artistic and cultural life of Philadelphia for good professional opera, produced at moderate prices. From my previous experience as president of the Pennsylvania Federation of Music Clubs, I know of the increased interest in grand opera, which amounted to more than 470 per cent over a period of four years, and also remember with much pleasure the performances of the Pennsylvania Grand Opera Company, given many years ago under the direction of Francesco Pelosi. I firmly believe there are enough public-spirited citizens in Philadelphia to give this company the necessary impetus to become established on a firm business basis and to permit us to hold to both ideals and standards of performance in opera."

Other officers elected for a term of one year were: Mrs. Robert R. Titus, vice-president; C. Russel Corson, secretary; Miss E. Leonore Bowker, treasurer; Mrs. Vincent Hilles Ober, president of the National Federation of Music Clubs, honorary member of the board.

Photo by G. Provenzano

MRS. WALTER A. KNERR,
president, Philadelphia-La Scala Opera Company.

Immediately following the election Mrs. Knerr reappointed Francesco Pelosi general manager of the company. Plans for the presentation of eight performances during the 1940-41 season were approved and Maestro Pelosi announced the completion of negotiations for a road tour covering some ten cities during the season.

New String Quartet by Skilton to Be Heard

While in Vienna several years ago, Charles Sanford Skilton, of the University of Kansas, composed a string quartet in B minor which was first performed at a joint birthday party for his daughter, Helen, and their hostess, Countess Gisela Mirbach. Among the guests were Wilhelm Kienzl, opera composer; Adolph Rebner, violin teacher of Hindemith; Julius Bak, former concertmaster of the New York Philharmonic Orchestra; Dr. Richard Stohr of the Vienna Musik Akademie and Mme. Therese Leschetizky.

The Quartet was also given privately in Budapest and received its first public performance by the University of Kansas Quartet under the auspices of the Pi Kappa Lambda honorary fraternity. It has since been played by the Robert Pollack Quartet of Los Angeles at the festival of the Native American Composers' Society in that city and has been accepted for performance by a noted European quartet.

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—Glenn Dillard Gunn, Washington (D. C.) *Times-Herald*

The management announces with pleasure that arrangements just completed will again make this orchestra available next season for concerts outside of Washington. For information regarding engagements address:

C. C. Cappel, *Manager*, National Symphony Orchestra Association
Woodward Building, Washington, D. C.

St. Louis Symphony Introduces New Fanfare by Darius Milhaud

Horowitz, Milstein, Webster Among Soloists—Minneapolis Orchestra and Artur Rubinstein in League Events

ST. LOUIS, MO.—The St. Louis Symphony Orchestra's sixtieth anniversary subscription season closed with an all-orchestral program in which Vladimir Golschmann reached a high mark of technical perfection in his performances of Rimsky-Korsakoff's Russian Easter overture; Satie's Deux Gymnopédies; Debussy's Clouds and Fetes and a thoroughly inspired reading of Brahms' fourth symphony. Included in this list was an orchestral Fanfare by Darius Milhaud written expressly for and dedicated to the orchestra's sixtieth anniversary. This was a short and somewhat inconsequential effort but none the less, a novelty, and a nice gesture of professional goodwill.

Horowitz Rouses Enthusiasm

The closing month was notable for its musical interest and its fine array of assisting artists, the first of which was Vladimir Horowitz, who returned after several seasons with an astonishing revelation of a deepened and matured artistry, and perfection of that uncanny technic for which he was always a marvel. His performance of Rachmaninoff's D minor concerto was unparallelled and the frenzied ovation which it produced, caused the management to reengage him forthwith to appear again next season. Mr. Golschmann's orchestral support in the concerto was notable, as was also his interpretations of the first American performance of Yves Tinayre's arrangement of Valentini's Concerto Grosso and Brahms' third symphony.

Milstein and Beveridge Webster are Soloists

Nathan Milstein, another favorite with local audiences was the next week's soloist, and since we found ourselves in something of a Brahms cycle during the month, this popular violinist aided and abetted by giving the master's concerto. It was done in Milstein's inimitable style, personalized and decidedly individual, yet, a version certain of popular appeal. Two Paganini caprices, for which this artist is famed, were added to quiet the spontaneous ovation. The orchestral works of this week were Schubert's overture to Rosamunde and the same composer's seventh symphony, which fared superbly under Mr. Golschmann's minute direction.

The final soloist was Beveridge Webster, young American pianist, whose musical stature has shown remarkable development since his last appearance here. Webster established himself firmly as a contender for high honors in his playing of two widely diversified works, —Mendelssohn's G minor concerto and Stravinsky's Capriccio. If the former seems dated in this era of excitement it nevertheless had a reverent interpretation that proved the catholicity of a well grounded musician. That Webster is something of a Stravinsky specialist was revealed in his sterling performance of this modernist's intricate Capriccio, which was heard here for the first time and produced excited reaction from the audience. The pianist added excerpts from Stravinsky's Petrouchka in response to insistent demands. Mr. Golschmann also programmed the suite from Stravinsky's Pulcinella ballet, the eight sections of which hold many moments of absorbing interest. Handel's Water Music in Sir Hamilton Harty's arrangement ushered in the delightful program.

"Frolic" Aids Pension Fund

The annual Pension Fund concert strayed from the beaten path this year and was announced as an Orchestra Frolic. Seat prices were lowered as well as everything else, including high collars and a big crowd had a big time. Jimmy Conzelman, noted football coach, was Master of Ceremonies and held an orchestra quiz patterned after the radio quiz programs; Oscar Johnson, president of the Symphony Society shook the baton through a Mozart overture with conductor Golschmann at the kettledrums, parodies on famous works were played by orchestra members in grotesque costumes and general pandemonium reigned to the delight of all concerned.

The orchestra, after its annual Southern tour of two weeks, gave the last popular concert. Five of these were played to capacity houses. Next season's soloists will include Vladimir Horowitz, Jose Iturbi, Artur Rubinstein, E. Robert Schmitz and Corinne Frederick, pianists; Jascha Heifetz, Joseph Szigeti and Scipione Guidi, violinists; Marjorie Lawrence and Igor Gorin, vocalists, and Sir Thomas Beecham, guest conductor. Vladimir Golschmann will again conduct and the season will comprise eighteen concert pairs and the usual student and popular concerts as well as three tours.

Civic League Presents Minneapolis Players and Rubinstein

The Civic Music League's two closing events were the Minneapolis Symphony Orchestra and a piano recital by Artur Rubinstein. This was the first appearance here of Dimitri Mitropolous as leader of the Minneapolis forces and his dynamic personality and splendid interpretations of Beethoven's second Leonore overture and fourth symphony; Dukas' La Peri and his own arrangement of Bach's G minor fantasie and fugue, won for both leader and orchestra a flattering reception. Rubinstein's power and technical equipment afforded a thrill for the usual capacity Civic audience and although his program was considered somewhat heavy, his encores pleased the less musically sophisticated and struck a happy balance for all.

Next season's Civic Course will present the Philadelphia Orchestra with Eugene Ormandy, the return of the young violin virtuoso, Robert Virovai, the Littlefield Ballet, Josef and Rosina Lhevinne, and Richard Crooks. O. C.

Photo by Apeda

GERALD TRACY,

pianist, played in Salt Lake City recently on the Civic Concerts Course, his program consisting of the Bach-Busoni Chaconne, Les Adieux Sonata of Beethoven, a group of Debussy, Ravel and Albeniz and one of Schubert and Chopin. Mr. Tracy gave a concert sponsored by the Utah Federation of Music Clubs for the Salt Lake City school and university students the following day. He was heard in recital on the faculty series of the Institute of Musical Art of the Juilliard Graduate School, N. Y., March 15, and on April 17 on the Institute Series from Station WNYC.

Marymount and Georgetown Choral Clubs in Program

The Marymount College Choral Club and the Georgetown University Glee Club gave their second joint spring recital in the grand ballroom of the Hotel Biltmore, New York, on April 19. The Marymount Club was directed by Alli Ronka and the Georgetown ensemble by Dr. Edward P. Donovan.

Oliver Stewart Returns After Season in South

Oliver Stewart, tenor, has returned to New York after a busy season of engagements in the South. Among Mr. Stewart's recent engagements was one in Richmond, Va., where with Stevan Kennedy, baritone, he was soloist in Maunder's Olivet to Calvary. He was heard in The Crucifixion at the First Presbyterian Church, Fort Lauderdale and at the First Baptist Church, Hollywood, Fla. Mr. Stewart also gave a recital at the Hotel Pancoast, Miami Beach, and was heard at the Dallas Park Hotel, Miami. He has been engaged for next season's presentation of Bach's St. Matthew Passion in Richmond.

Three recent New York appearances for Mr. Stewart were at the Hotel Pierre at the University Club of Speech Art, at the Fairway Yacht Club and at the Hotel Park Lane at the Thespian Club.

Spicer With Choral Groups

Earle Spicer, baritone, was soloist for the May 3 concert of the Troy Choral Club and on April 19 in Alfred Boyce's performance of Deems Taylor's The Highwayman and on April 4 with the Chaminade Club. Other recent appearances were at New York University, Dickinson Seminary, Williamsport, Penna., the Buckley Boys' School, Hotel Plaza, New York, Union College, and in Lexington, Va.

Notables Visit Denver

Pons, Kostelanetz with Orchestra —Mahler and Sten Appear

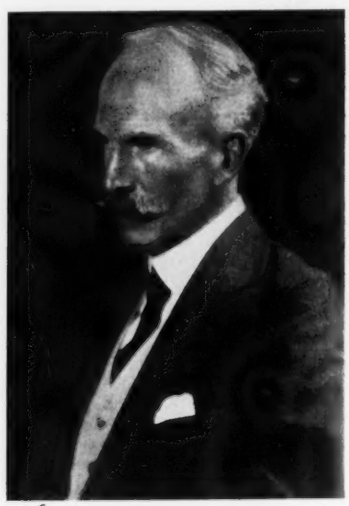
DENVER, COLO.—Fritz Mahler, guest conductor, and Suzanne Sten, mezzo-soprano, gave particular lustre to the Denver Symphony Orchestra's last concert in the current season. Tchaikovsky's fifth symphony, Debussy's Festivals and the Prelude and Love-Death from Tristan and Isolde revealed Mr. Mahler as a conductor who knew what he wanted the orchestra to do. Unusually good performances were the result.

With one of the most beautiful voices heard here for some time, Mme. Sten sang Pleurez, mes yeux, from Massenet's Le Cid in a deeply moving manner. Mahler's seldom heard Lieder eines fahrenden Gesellen gave the singer an opportunity to show her art from many different angles.

Perhaps the most important achievement in the history of the Civic Symphony Society was its presentation of André Kostelanetz and Lily Pons in a concert which crowded the City Auditorium. Under Mr. Kostelanetz' baton the Denver Symphony Orchestra was heard to unusual advantage in Weber's overture to Der Freischütz, Debussy's Afternoon of a Faun, and Tchaikovsky's overture-fantasia Romeo and Juliet. Miss Pons thrilled the audience with her singing of coloratura numbers, closing the program with an impressive performance of the Mad Scene from Lucia. The wildly enthusiastic audience demanded and received many extras. It was an altogether happy occasion and augurs well for the orchestra's membership drive now under way for next season. G. S.

Carter Back from California After 3-Month Visit

Dr. Ernest Carter has returned from a three-month stay in California, where he attended a performance in English of La Juive of Halévy by the Riverside



DR. ERNEST CARTER

Opera Association, which has given over 100 performances of 33 operas. Such local companies, singing standard operas in English, under the professional direction of Marcella Craft, and Conductor Bachmann, point the natural way to a rapid development of opera in America, Dr. Carter believes. He has been elected a member of the honorary board of this association.

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Free Song of Democracy Exemplified By Apollo Boys' Choir of Birmingham

By ALICE GRAHAM

The Apollo Boys Choir of Birmingham, Ala., an organization of highly trained young singers under the direction of Coleman Cooper that has won national recognition, recently gave concerts in Florida. The choir made its headquarters in Winter Park at Rollins College, where the boys have their own private instructors and keep up their studies.

They sang again this year in the Bach Festival in Knowles Memorial Chapel at the college. The Festival is an outstanding musical event and draws prominent critics, artists, and music lovers from all parts of the country.

Besides the appearance at the Festival the choir gave concerts at the Breakers Hotel, Palm Beach, and at clubs and theatres in many Florida cities.

Choir Director's Dream Fulfilled

This organization is unique in the annals of Southern music. Boy choirs in Europe are as old as Bach—perhaps older—but the war stopped them for the present, and the Apollo Boys have been taking their places on American concert tours in many instances. Their director, Coleman Cooper, studied with eminent choirmasters both in this country and in Europe.

The choir is the fulfillment of a lifelong dream. He had longed to sing himself in a boys' choir but none was available, so he determined to establish one himself when he was grown.

In 1934 Mr. Cooper attended a concert by the Vienna Boys Choir, envisioning a similar organization of his own. He visited 32 public schools, trying out voices of boys between 9 and 13 years of age, and before he completed his task he had heard approximately 10,000 young voices. From this number he selected 160; then sifted to 80, finally arriving at 30 and set to work to train them.

The Apollo Boys Choir made its debut in Birmingham, and received an ovation from a surprised and delighted audience. Their repute spread and they were soon giving concerts in many cities and states. They received an invitation to sing before President and Mrs. Roosevelt at the Little White House in Warm Springs, Ga., appearing on Thanksgiving Day, and received warmest praise from the President. When the Vienna Choir came to Birmingham again, the Apollo Boys gave a special performance for them and Victor Gomez, director of the Vienna group, was warm in his praise. Mr. Cooper visited this organization in Vienna, studying with them three months. He took with him one of the Apollo boys, who sang in Paris.

Summer Camp a Feature

The choir is not endowed and Mr. Cooper has to finance it himself, with the help of a few generous donors. He maintains a summer camp for the young singers in the mountains of North Carolina, where they go in July and August for intensive training and recreation. Last summer Lewis Lane, research authority for NBC, was one of the special lecturers.

Helen Traubel Awarded Mu Phi Epsilon Prize

(*Picture on page 3*)

Helen Traubel, new dramatic soprano of the Metropolitan Opera Association, received the medal award for excellence of performance from the New York Chapter of Mu Phi Epsilon National Music Honor Society. The presentation was made by Mrs. George Kingdon Parsons, president of Tau Alpha Chapter, who said in part:

"We are here at the side of America's No. 1 voice of the year, a young St. Louis woman, who has catapulted into the hearts of every lover of opera and song in America. . . . To you we gratefully express our appreciation of your noble contribution to American women artists. We offer this small token of our regard in recognition of your most outstanding musical excellence. It is our first medal award to the first American woman, American trained, of the year to have merited the highest praise of our American critics, in the greatest of all the arts, Music."

The award was made at a dinner and concert in the St. Moritz Hotel Sky Gardens, New York. Throughout the year the chapter watched all women artists in the different fields of music. Out of five of the most outstanding singers and violinists, Miss Traubel was chosen as having given the most outstanding performance of the year not only for her debut as Sieglinde in Die Walküre at the Metropolitan and subsequent appearances but also for her concerts with the New York Philharmonic and recitals.

HELEN DE WITT JACOBS

Helen DeWitt Jacobs' Recital

A full house greeted Helen DeWitt Jacobs, violinist, in the Brooklyn Academy of Music on April 28, consisting largely of concert-goers who appreciated her smoothly-flowing, expressive tone in the slow movement of Bruch's concerto in G minor, and her energetic double-stopping in the last movement. Her performance of Sarasate's Introduction and Tarantelle was such that she has to add encores, and her own Variations on American Folksongs was much applauded. Cathleen Whitnell played works by Debussy, Cathedral Chimes (Julia Greig Wells) simulating bell-effects, and Perpetual Motion (von Weber) with variety of touch and brilliancy, winning a hearty recall. Richard Monro, baritone, has an ingratiating personality, his voice is full and his singing is marked with contrasting lyric and dramatic tones; all these admirable qualities appeared in excerpts from Handel, Schubert (in good German articulation), Sibelius and modern composers. Piano accompaniments by H. Spencer McEvoy and Harold Fonville were excellent in support and detail. F. W.R.

Darcy to Be Soloist with Promenade Symphony

Emery Darcy, baritone, who reached the finals in the Metropolitan Opera Auditions of the Air, will be a soloist on May 16 with the Toronto Promenade Symphony under Reginald Stewart. Mr. Darcy recently was one of the soloists in the program given in Pythian Auditorium, New York, for the Society for the Aid of the Crippled in Palestine.

Spada Conducts New Opera

The New Jersey Opera Association, under the direction of William Spada, moved to Brooklyn, N. Y., recently to give the first performance of Florentine May, two-act score by Ernest Stramiello. Principals included Alfredo Chigi, Giuseppe Barsotti, Pompilio Malatesta, Viola Spongberg, Georgeanna Bourdon and Elenore Stone.

Fray and Braggiotti in Riverhead

RIVERHEAD, N. Y.—Fray and Braggiotti, two-piano team, concluded the season of the Eastern Suffolk Concert Association here. They were ovationed and had to add five encores at the conclusion of their formal program. N. N.

French Folklore Society in Concert

Despite rain on April 23, the auditorium of the City College of New York was crowded to hear a program by the French Folklore Society. Folk dances, songs and instrumental music of France made up the concert. Louise Arnoux directed the singers, comprising students from the Professional School. Beautifully garbed in the costumes of various French provinces, the children presented their songs with fine diction and keen appreciation of the music. Under the direction of Jeannie Dawson, the adult group, also in costume, gave a vivid, colorful portrayal of French folksongs. Youry Bilstin was enthusiastically received in cello numbers. Bernard Gabriel and Mrs. Georges A. Rosette were the accompanists. J. M.

Vronsky and Babin to Play with N. Y. Philharmonic Orchestra

The two-piano team of Vitya Vronsky and Victor Babin, now giving their first concerts in Hawaii, have been engaged to appear with the New York Philharmonic Orchestra on Oct. 24, 25 and 27. This will be their first appearance with the Philharmonic. In December they will be heard in the Town Hall Endowment Fund Series.

Gerhart Concludes Season

Russell Gerhart, conducting the Altoona Symphony, closed the season on May 2 with a program of Mozart's Symphony in G minor, overture to The Barber of Seville, and Perpetual Motion and Die Fledermaus overture by Strauss. George Cassel, baritone, was soloist.

Pfleger on Tour

Edward Pfleger, pianist, is touring with Walter Mills, baritone, in the Middle West.

DR. RUBY DAVY

(MUS. DOC.)

Lecture Recitalist on Colour in music

AUSTRALIAN TRIUMPHS REPEATED IN BRITAIN

THE TIMES, LONDON:

"Dr. Ruby Davy, who comes with a doctor's degree from Australia, where she is the only woman holder of the distinction, gave a lecture recital at Wigmore Hall on Saturday afternoon, the first of a series of three to be delivered during the autumn. Her subject was the evolution of chamber music with special reference to colour, and it was illustrated with sonatas for violin and piano in which she collaborated with Mr. Albert Sammons. Dr. Davy has the personality and manner required for platform speaking and an enviable facility at the keyboard."

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Spain's Music Reawakens As War Wounds Are Healed

Madrid Is Center of Orchestral and Other Activities, with New Groups Founded—Visiting Artists Still Few

By JOSE M. FRANCO

MADRID (via Paris).—It is with great joy that I am able to resume my reports in Musical Courier, the correspondence having been interrupted by the three years of cruel war in Spain.

Since the end of the war, April 1, 1939, musical life has been undergoing a constant renaissance in every department. The first sign of resurrection was a concert, "Homage to Caudillo," organized by the Jefatura Nacional de Prensa. Accompanied by orchestra, Angeles Ottein sang numbers of Scarlatti, Mozart, Beethoven, Ruy Coelho, and Verdi, and the orchestra, directed by your correspondent, interpreted works of Corelli, de Falla, Chapí, Granados, Turina, and Wagner. The Carabinieri Reali Band, which had taken part in the Victory Parade, gave an audition in the Sala Capitol and another *al fresco* in the Retiro.

Orchestras Renovated

While the various orchestras were being reorganized, a new one under the name of Madrid Concert Orchestra was founded. Under the direction of Maestro Vega, formerly director of the Alabarderos Band (now the Republican Band), this group gave four concerts, the fourth one presenting pianist Querol in the Liszt E flat concerto and Andante spianato y Polonesa, by Chopin. Pianist José Cubiles, attracted by the baton, conducted this orchestra through three concerts. For Beethoven's third concerto and de Falla's Noches en los jardines de Espana, Cubiles was both soloist and conductor. At the third seance, violinist Enrique Iniesta played the Beethoven concerto.

The Madrid Symphony Orchestra, though somewhat incomplete, gave five concerts in Sala Capitol, under the writer's direction. Soloists were Leopoldo Querol (Ravel and Rachmaninoff concertos) and Enrique Iniesta (Mendelssohn concerto). Important opuses performed were Beethoven (Seventh), Tchaikovsky (Pathetic), Brahms (Second), Rimsky-Korsakoff (Scheherazade), Debussy (Nocturnes). First hearings included Oración a Garcia Morato, by Juan Telleria, author of the Himno de Falange.

This orchestra, now called Orquestra Sinfonica, and subtitled Orquesta Arbós, in honor of its late and eminent conductor, Maestro Enrique Arbós, gave a gala concert under my direction (works of Weber, Bach, Falla, Beethoven), and lately took part in closing session of the Auxilio Social convention. The varied program included Enrique Aroca, pianist, in de Falla's Noches en los jardines de España.

The Madrid Classical Orchestra, of which the writer is also the regular director, gave a concert in the Courtyard of the Evangelists, at the Escorial, on the occasion of the Architects' Congress held there, and another concert in the Teatro Español.

Finally, the National Radio organized a concert at the Capitol, at which Jesús Arambarri, director of the Banda-Orquestra Municipal of Bilbao, led the Philharmonic Orchestra in works of Turina, Beethoven and Respighi.

Recitals Mostly by Natives

Because of the war, most of the recitals have been given by native artists: José Cubules, Nandor Ember, Niedzelski, Martin, Querol and Romero Spinola (pianists); Sainz de la Maza, Sanchez Granada (guitarists); Angeles Ottein, Lola Aragón (singers); Melchor Borrás de Palau (violinist) and Juan R. Casaux (cellist). The last-named, with violinist Luis Anton and pianist Ember offered a concert of Beethoven and Tchaikovsky trios.

A newly founded chorus of forty voices gave a concert of classical and popular songs. The Guitar Orchestra was heard in two concerts. The Banda Municipal gives one every Sunday. Also enjoyable was the visit of Les Petits Chanteurs a la Croix de Bois, from France. In addition to their appearance in the Teatro Español, they sang at the French Institute and in the Saint Francis Church. Les Petits Chanteurs had previously toured Spain, sung before the tomb of José Antonio Primo de Rivera, also at the Escorial and in the Alcazar of Toledo.

Societies Renew Activities

The Asociacion de Cultura Musical has renewed its activities, its inaugural concert enlisting the services of the trio formed by Anton, Casaux and Ember, and the Spanish singer, Maria Rita O' Farril. Subsequent concerts brought pianist Querol, violinist Asiain, and the Classical Orchestra, Asiain interpreting concertos of Beethoven and Vivaldi, the orchestra presenting Cephale et Procris, by Grétry, and Mozart's Jupiter.

Students' Concerts

For the purpose of encouraging young talent, the Sindicato Español Universitario is giving much attention to music, organizing concerts by gifted students. Among the latter must be mentioned Ricardo Vivó, cellist, Pedro Lerma and Pepita Martinez, pianists. A string orchestra of students was also created. Maestro Calés, who heads the orchestra, also organized a chorus which was presented at a Musical Conference, at the first session of which Federico Sopena, music critic, gave a paper on Spanish Polyphonic Music, and at the second of which, D. José Forns, professor of aesthetic and musical history at the Madrid Conservatory, spoke on The Spanish Spirit in Our History.

Dancers Appear

The famous couple Clothilde and Alexander Sakharoff, who had a season at San Sebastian in August, returned to Madrid after an absence of some years and obtained an overwhelming triumph. Vicente Escudero gave a recital with Carmen Garcia, and finally, the Loie Fuller Ballets, which had not been seen here in years, gave two splendid representations, then went on a tour of the provinces.

MARGARET SPEAKS RECEIVES SILVER LOVING CUP

voted her by the 5,000 boys of Philadelphia's Northeast High School "in recognition of the high standing she has achieved in the realm of the fine arts and in appreciation of the sheer beauty of her superb renditions of music to thousands of Americans by means of the radio." Left to right: Valentino Pasquarella, president of the School Community; Charles A. Yahn, director of assemblies; Miss Speaks; and Dr. Theodore S. Rowland, principal.

Bach Impresses Newark, N. J.

NEWARK, N. J.—The Bach Society of New Jersey, Rodney Saylor, conductor, gave its seventh annual presentation of the B minor Mass in the Mosque Theatre on April 30. Marjorie McClung, soprano, and Joan Peebles, contralto, who had participated in the 1938 and 1939 productions and Hardesty Johnson, tenor, and Wellington Ezekiel, bass, were the soloists. August Geisler was concertmaster, Harrison Potter, pianist, and J. Clifford Welsh, organist. The assisting soloists showed familiarity with the mass and were in good vocal form. The chorus proved responsive and well balanced.

G. G.

Mozart Requiem Sung at Princeton

A performance of Mozart's Requiem was given in memory of Elizabeth Milbank Anderson at the University Chapel at Princeton University recently under the direction of Werner Josten.

Schnabel Plays Solos With Philadelphians

PHILADELPHIA.—Artur Schnabel returned to appear on three Philadelphia Orchestra programs. For the first two he played two Beethoven concertos, the No. 4 and No. 1, while on Monday evening he gave two Mozart concertos, the C major and the E flat major, with marvelous ease and sureness.

Among novelties in recent concerts of the orchestra was the first hearing in Philadelphia of a Symphony in G minor by Charles G. Vardell, Jr., a North Carolinian, who was present to enjoy the excellent performance and cordial reception of his pleasing composition. Anton Torello, first double bass player, was soloist in the Dragonetti concerto in A major. Mr. Torello's reputation for great technical and musical proficiency was more than upheld.

The orchestra under Ormandy gave a "Pop" concert, assisted by Lucy Monroe, soprano; Jan Peerce, tenor; Harry Kaufman, pianist, and Heimo Haitto, young violinist. Each soloist did excellently, Mr. Kaufman playing Gershwin's Rhapsody in Blue, Haitto giving a brilliant performance of the Paganini concerto in G major, and a Bach Air as encore, Miss Monroe and Mr. Peerce singing operatic arias and popular songs. It was a huge success.

The Philadelphia La Scala Opera Company closed its season with an excellent performance of Aida, with Mobley Lushanya, Indian soprano, in the title role. Miss Lushanya was eminently successful in the part, vocally and dramatically, making a beautiful Ethiopian princess. Maria Crescentini, also a newcomer here, was a regal Amneris, revealing a voice of range and volume. Kurt Baum was a third addition to the operatic roster of this city. As Radames, he both sang and acted with complete assurance. His singing of the Celeste Aida was one of the high spots. George Czaplicki was the splendid Amonasro. Nino Ruisi was Ramfis, John Lawler the King, Irene Jocoby the High Priestess, Costante Sorvino the messenger. The ballet, under William Sena, did good work. Angelo Canarutto was again the conductor, and Benjamin Altieri the stage director. The audience filled the Academy and many were turned away.

M. M. C.

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Minneapolis Symphony Presents Foreign and Native Novelties

Tibbett and Virovai Are Soloists—Flagstad and Marian Anderson Heard in Concerts

MINNEAPOLIS, MINN.—The winter tour of the Minneapolis Symphony Orchestra comprised a series of highly successful concerts. The succeeding home concert, thirteenth in the series, was turned into an ovation for Dimitri Mitropoulos, the conductor, and the players, not only in recognition of their achievements in other art centers, but also because of the superb playing of the Handel-Harty suite from The Water Music, four tone poems by Reger, and Moussorgsky's Pictures at an Exhibition. The seating arrangement of the players has been changed to the more orthodox one, with the second violins again at the right of the conductor, instead of the celli.

Virovai is Soloist

The fourteenth concert brought Robert Virovai to Northrop Auditorium for his first local appearance. He shared honors for the evening with Mitropoulos, giving a sympathetic but brilliant reading of the Vieuxtemps Concerto No. 4, in D minor. Other works heard were the overture to Benvenuto Cellini by Berlioz; Peter and the Wolf, by Prokofieff, with Bernard Ferguson as narrator, and Stravinsky's The Fire Bird. Mitropoulos charged the latter with rhythmic and dynamic contrasts.

The fifteenth symphony program comprised two symphonies, No. 8 by Beethoven and No. 6 by Tchaikovsky, together with Paul Scheinpflug's Overture to a Comedy by Shakespeare. The interpretations of the two symphonies, so different in content, demonstrated that Mitropoulos conducts with an individual pattern. His care for details personalizes his readings to an aggressive degree. He was applauded to the echo for his version of the Tchaikovsky work.

Marian Anderson's Recital

Marian Anderson, contralto, under the management of Mrs. Carlyle Scott, attracted an audience which almost filled the Municipal Auditorium, March 20. Her program ranged through Handel, Carrissimi, Schubert, Schumann, Bellini, Vehanen (the able accompanist), Bedford and Price into a group of Spirituals. The huge audience demanded encore after encore.

Tibbett With Orchestra

The sixteenth symphony program featured Lawrence Tibbett as soloist. He sang several opera airs, both programmed ones and encores, with his usual dramatic fervor and vocal skill. The insistent applause could not be curbed except by having Mitropoulos arbitrarily assume the podium to conclude the program with Wagner's finale from Das Rheingold. The orchestral portion of the program also included the Good Friday Spell from Parsifal, the tone poem Thus Spake Zarathustra by Strauss and a new work, a symphonic poem, The Coliseum at Night, dedicated to Mitropoulos by Frederick Woltman. The latter work was favorably received by the audience, as was the youthful composer, who appeared on the stage after its performance. Mitropoulos used every ounce of his skill to vivify the Strauss work but it came to life only intermittently. The Wagner works were reverently played.

Flagstad Closes University Artists Course

The final concert of the University Artist Course brought Kirsten Flagstad, soprano, to Northrop Auditorium, March 30, for a song recital. The S.R.O. sign was in evidence. Songs of Schubert, Brahms, Grieg, Alnaes, Strauss, Deems Taylor, Edwin McArthur (the excellent accompanist), Ernest Charles and Mildred Tyson were made glorious with the Flagstad voice and art. The Liebestod from Tristan and Isolde was a high point of achievement.

During the intermission of the final concert of this series, Mrs. Scott announced the series for the coming season. The attractions announced were: Paul Robeson, baritone, Jascha Heifetz, violinist, Alexander Brailowsky, pianist, Vronsky and Babin, two-piano team, Helen Jepson, soprano, and Richard Crooks, tenor, in a duet recital, with a sixth attraction to be announced.

E. G. K.

Swing, Schlein and Steinert Works Heard

The Music Division of the New York Public Library, and the Juilliard School of Music, sponsoring the Composers' Forum Laboratory, presented Raymond Gram Swing, Irving Schlein and Alexander Steinert in a chamber music concert on April 17. Martha Thompson, pianist, collaborated with Walter Eisenberg, violinist, in Swing's sonata, op. 6, a work crowded with characteristic themes musicianly developed. The composer is news commentator for CBS and MBS. The work was performed with enthusiastic collaboration by both artists. Songs for baritone by Schlein and his string quartet, and a sonatina for viola d'amour together with a sonata for violin and piano by Steinert completed the program.

F. W. R.

Cleveland Institute Notes

Arthur Loesser gave a recital at the Cleveland Institute of Music, Cleveland, O., on April 24. His program included three sonatas by Scarlatti and sonatas by Clementi, Schumann, and Prokofieff. Mr. Loesser is associate head of the piano department and head of the department of ensemble at the Institute.

Marian Matousek, a pupil of Beryl Rubinstein, gave her graduation piano recital at the Institute on April 26. She will receive her Bachelor of Music degree in June.

Photo by Walter, Seattle

ALFRED MIROVITCH

Plans 14th Summer Session in Oregon

Mirovitch to Hold Portland Master Classes

Alfred Mirovitch, eminent pianist, teacher and lecturer, will conduct his fourteenth summer master session in Portland, Ore., from June 24 to Aug. 6 in the buildings of U. S. Grant High School. In response to numerous requests from all over the country, Mr. Mirovitch has included in the program for the session six lectures of analysis of new and most important teaching repertoire which will be given for the first time in the West. Mr. Mirovitch has just been engaged to give these lectures in New York City, at the Y.M.H.A., May 21 to June 11. He will also give two recitals during the session.

Mr. Mirovitch has concluded a record season of more than sixty engagements, concerts and lectures, from coast to coast, including broadcasts and lectures in New York City.

Town Hall Endowment Series to be Opened by Hofmann

Ushering in the second decade of recitals by outstanding artists sponsored annually by the Town Hall Endowment Series, Josef Hofmann will open next season's series, 1940-41, with a recital at Town Hall, New York, on Nov. 6.

The complete schedule of events was announced by George V. Denny, Jr., president of Town Hall and Kenneth Klein, director of the concert department. Eight in all, the concerts will take place on Wednesday evenings at Town Hall as follows:

Josef Hofmann, pianist, and Paul Robeson, baritone in November; Vronsky and Babin, duo-pianists, in December; Dorothy Maynor, soprano, winner of the 1940 Endowment Series Award and Igor Gorin, baritone, in January; Yehudi Menuhin, violinist and Egon Petri, pianist, in February; and Lotte Lehmann in March.

Menuhin Recital in December to Benefit Palestine School

Yehudi Menuhin, violinist, has pledged his first scheduled New York concert engagement of 1940, Dec 2 at Carnegie Hall, for the benefit of the Palestine Conservatoire of Music in Jerusalem, an institution which affords training for talented refugees from Central Europe as well as for selected students of talent in Palestine, without regard to race, creed or nationality.

Mr. Menuhin, who will appear with one of the leading orchestras, playing three concertos, has asked for the privilege of purchasing the first box for the occasion as well as his own "standing room" on the stage.

Meta Boorn Gives Recital for Tenafly Woman's Club

Meta Boorn was soloist on April 24 for the Music Department of the Tenafly, N. J., Woman's Club's Spring Concert. She sang two groups. The young singer is an artist pupil of Mme. Lenox-Darcy.

Everett Sings for Teachers

Charles Everett, tenor, gave a recital at the Bowie State Teachers College on April 28.

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RCA Victor has released nine compositions by American Composers recorded by the Eastman-Rochester Orchestra, Dr. Howard Hanson, Conductor.

Eastman School Publications by members of the faculty include: "Answers to Some Vocal Questions," T. Austin-Ball; "Method of Organ Playing," Harold Gleason; "Examples of Counterpoint," Gustave Soderlund; "Handbook of Conducting," Karl Van Hoesen; "Modern Method for Double Bass," Nelson Watson.

For Further Information Address:

Arthur H. Larson, Secretary-Registrar

Eastman School of Music, Rochester, New York

Nice Hears Opera By Finn Composer

Kullervo by Launis Has Staging for Benefit of Finnish Cause

By LELAND L. SMITH

NICE, FRANCE.—The production of Kullervo, by the Finnish composer Armas Launis, at the Mediterranean Palace Theatre, Nice, was successful in every respect. Written to the drama of the great Finnish poet Aleksis Kivi, the music is the quintessence of the Nordic spirit.

The first representation was brilliant, as it was for the benefit of Finland and was given in the presence of the Prince of Monaco and other notables.

Charles Cotta, tenor of the Paris Opera, made the exacting title role exceedingly dramatic. Marie Alex, of the Brussels Opera, was effective in the sad part of the Mother, and Christiane Méry, of the Marseilles Opera, also pleased. Robert Vidalin, of the Comedie Francaise, was a moving Bard. Henry Tomasi, Prix de Rome, himself an outstanding French composer, conducted with authority and rare imagination.

The story of Kullervo is a dramatic tale of serfdom in the middle ages. Kivi's drama is known as the Finnish Hamlet. Kullervo has been sold into slavery at an early age by his uncle, who is supposed to have destroyed the entire family in order to control the estates. Upon attaining manhood, he vows vengeance.

The music is symphonic in character. Folklore leitmotifs form the background cleverly harmonized, and there is a subtle touch of modernity that gives the work originality. The music of the wood sprites is particularly appealing.

Armas Launis, the composer, was born in the Finnish town of Hameenlima, in 1884, and studied under Sibelius, who is also a native of the same village. He became known through his chamber music, cantatas, and books on Finnish folklore, and after the production of his opera The Seven Brothers, the Finnish Government gave him a life pension, one of five composers ever to enjoy this privilege. He wrote six music dramas and two more are being completed. Hitherto, the production of his works has been confined to the Scandinavian countries and Germany, but this year both Paris and London are to hear Kullervo, while plans are being made to give his works in the United States.

CONDUCTOR ERNST HOFFMANN

looking over a score with a member of the young folks' division of the Houston Symphony Orchestra.

N. Y. Orchestra Concerts

(*Continued from page 8*)

of the orchestra, made the awards as Dr. Ganz read the names. Mrs. Melvin E. Sawin, chairman of the concerts committee, and Mrs. Ernest Schelling, widow of the founder of the series, greeted the winners. Dr. Ganz, Concertmaster Mishel Piastro and Maurice Van Praag, personnel manager, received ribbons and a special one was given the Mayor.

For the first time awards were made in the Town Hall series, started this season. Philippa Duke Schuyler, a talented Negro girl who received awards in 1937, 1938 and last year, won a medal for her Carnegie Hall notebook and also for the one compiled from the Town Hall series.

Philharmonic Orchestra in Farewell

Philharmonic-Symphony Society, John Barbirolli conducting, with Rudolph Serkin, piano soloist, Carnegie Hall, May 5. Program:

Bartered Bride Overture, Smetana; Concerto, D minor, for piano and orchestra, Brahms; Prelude and Liebestod (Tristan and Isolde), Waldweben (Siegfried), Tannhäuser Overture, Wagner.

The finale of the series which has been making Sunday afternoons memorable at Carnegie Hall, was an uplifting experience, climaxed with the superb performance of Serkin and Barbirolli. They combined in a noble and heart-warming reading of the Brahms concerto, in which the two musicians understood each perfectly and proclaimed the essential symphonic lines and content of the magnitudinous composition. It enthralled the listeners (even though the score lacks the immediate amiable appeal of the same composer's B flat concerto). The pianist's compelling sweep and keyboard art won as full recognition as the conductor's feeling and authority, and the magnificent cooperation of the orchestra.

The actual goodbye of the Philharmonic Sunday concerts was voiced in a blaze of Wagnerian pomp and glory of tonal splendor.

Toscanini and Horowitz Play Brahms

All-Brahms concert, NBC Symphony Orchestra, Arturo Toscanini conducting, Vladimir Horowitz, pianist, soloist, Carnegie Hall, May 6, evening. Program:

Allegro molto from Serenade No. 1; Concerto for piano and orchestra, in B flat; Symphony in C minor, No. 1.

As last year, Toscanini and the NBC symphonists supplemented their annual radio series with a concert away from the RCA Building studio, and with the laudable purpose of aiding a local charity. It is reported that this latest occasion brought nearly $26,000 to the box office, with the best seats selling for $15 each.

The capacity audience heard a Brahms program, the highlight of which was the joint appearance of the popular conductor and his pianist son-in-law, giving a monumental performance of the greatest piano concerto of the keyboard literature. The B flat masterpiece had searching and uplifting interpretation, its drama, poetry, and melodic beauty voiced in shining perfection. Horowitz' pianism was a combination of flawless execution, tonal charm and power, and most convincing musicianship. Toscanini and his aides welded the orchestral part into ideal cooperation.

The leader's version of the symphony is well known, and exerted its customary irresistible effect. He also put a wealth of loveliness and spirit into the excerpt from the Serenade. After each number (but especially after the concerto) the auditors thundered ovations for the eminent performing pair.

N. Y. Clubs Hold Tea

A tea for junior counselors of clubs in the New York district was given at the Haubiel Studios with Mrs. Cahill, Julia Dobler, State contest chairman, and Mrs. Etta Hamilton Morris, State festival chairman, as guests with Felice Haubiel, district contest chairman.

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Carroll Glenn Wins Altoona Audience

Russell Gerhart Conducts Ensemble in All-Tchaikovsky Program

ALTOONA, PENNA.—An all-Tchaikovsky program, in commemoration of the centennial of the Russian composer's birth, was presented by the Civic Symphony here recently. Russell Gerhart conducted and offered as soloist Carroll Glenn, young American violinist, who was heard in a brilliant and scintillant reading of the D major concerto. Miss Glenn easily disposed of the technical difficulties of this score and played with complete command not only of her instrument but also of the concerto itself. Miss Glenn played Kreisler's La Chasse unaccompanied as an encore.

Mr. Gerhart opened the evening with the fourth symphony and conducted with his accustomed skill and finesse. His players revealed understanding of mood and style and the symphony was brought to a stirring finale. The Romeo and Juliet fantasie was likewise a delineation of vitality and force. N. M.

Westchester Opera Association to Sing Carmen in English

WHITE PLAINS, N. Y.—The newly organized Westchester Opera Association under the direction of Mary Fabian is proceeding with plans for its first performance at the County Center late in the spring. Carmen will be sung in English.

Auditions were conducted recently and some excellent local singers discovered, according to those in charge. Mrs. William Redick is president of the association, which hopes to make opera permanent here as part of a regular festival. In addition to summer opera outdoors, symphonic concerts and ballet performances are included in the plans. E. H.

Firkusny in French-Czech Benefit

ORLEANS, FRANCE.—Rudolf Firkusny, pianist, and Jacques Dumont, violinist, gave a concert in benefit of French-Czech war charities. The applauded program comprised Mozart and Franck sonatas, piano works by Tomesek, Dvorak, Chopin, Smetana, and violin pieces by Francoeur-Kreisler, Novacek, and Ravel. Both artists won signal success and numerous extra numbers had to be offered. I. S.

Belgian Orchestra In Visit to Paris

Fitelberg Leads Conservatory Orchestra in Polish List

By IRVING SCHWERKÉ

PARIS—A benefit for the Red Cross was given in Salle Pleyel by the chamber orchestra of Queen Elisabeth's chapel music. If the audience was not numerous, it was appreciative. Perhaps the works interpreted were too well-known and the protagonists not sufficiently known to attract the crowd. At any rate, the orchestra disclosed itself splendid in the strings, not absolutely first-rank in the woodwinds, and inclined to be super-refined at the expense of lyrical spontaneity. Charles Houdret conducted. Young pianist André Dumortier, soloist in Beethoven's third concerto, proved to be an artist of solid attainments, endowed with the brilliant mechanism to which this day and age is accustomed, and, in addition, the indefinable something that makes a pianist interesting.

Gregoire Fitelberg, conductor of the Warsaw Philharmonic, led the Conservatory Orchestra through a list of Berlioz, Kondracki, Ravel, Szalowski, Debussy, which he read with his wonted sobriety, finish, and musicianship. Henri Szerying, soloist in Szymanowski's second violin concerto, was also accorded rounds of applause, and his playing of an extremely difficult opus was marked with beauty of tone, precise technic, and warmth.

Two other soloists must be mentioned, this time with the Colonne-Lamoureux Orchestra, under Eugene Bigot,—Pierre Fournier, cellist, who gave a noble reading of Dvorak's concerto, and Henry Merckel, a sparkling exposition of Lalo's Spanish Symphony.

Francescatti Scores at Lyons

Zino Francescatti, accompanied by orchestra under Jean Witkowski, was the attraction at the fifth Philharmonic Association concert in Lyons recently. Heard in the Brahms D major concerto and Ravel's Tzigane, Francescatti won ovations for his great technic and mature musicianship.

The Grand Theatre at Bordeaux inaugurated its season on Feb. 15, with a charming presentation of Lakmé, conducted by M. Cluytens, and with André Burdino, Janine Micheau, Tindel, and Deloger, in the principal parts.

London Concerts Continue To Present Many Notables

By HUGH LIVERSIDGE

LONDON.—Among those who have done much for British music both in peace and war is the veteran conductor, Sir Henry Wood. Sir Henry was at the top of his form with the London Symphony Orchestra on a recent Saturday afternoon at Queen's Hall. The program opened with Purcell's brief but effective Trumpet Voluntary. Next the orchestra did well enough in Brahms' Symphony No. 1. Benno Moisiewitsch, pianist, was the artistic soloist in Rachmaninoff's concerto No. 3, in D minor.

The concluding item, Rimsky-Korsakoff's Capriccio Espagnol, gave us Spain through Russian spectacles—a rather bizarre but striking spectacle.

Ida Haendel Plays With Orchestra

On another Sunday at the same hall Ida Haendel, violinist, was well received as soloist in Lalo's Symphonie Espagnole. She was accompanied by the London Philharmonic Orchestra under Sir Adrian Boult.

Courtauld-Sargent Concert

At Queen's Hall, Dr. Malcolm Sargent conducted the London Philharmonic Orchestra in a varied program. Geoffrey Gilbert was a competent flutist in Bach's second suite. Schumann's absurd Concertstück for four horns was not improved by the four soloists. Frederick Riddle was the solo violin in Walton's Concerto for that instrument. The solo part is understandingly written, but the work is not one of this composer's best. Cesar Franck's Symphony brought a varied afternoon's entertainment to a close.

On a recent Wednesday afternoon at Wigmore Hall, the audience was treated to the edifying spectacle of Dr. Sargent, the conductor, taking the piano part in the Schubert trio in B flat. Dr. Sargent's part was skilfully carried out, but the two members of the Kutcher quartet made the work sound unbearably dull. The quartet did better in Beethoven's opus in G major. Dr. Sargent again collaborated in the César Franck quintet.

Great Artistry

Myra Hess, piano, Lionel Tertis, violin, and Elena Gerhardt, soprano, gave a most artistic Brahms concert at the Palladium. Rather amusing thing happened. Your scribe, due to A. R. P. work, arrived a few minutes late. From my seat I could not see the pianist, and wondered who was Gerhardt's superbly sympathetic accompanist. The mystery was solved to my amusement and confusion when Myra Hess arose from behind the keyboard. Very good it was too, to hear Lionel Tertis' lovely tones again! A most enjoyable afternoon, but the program was too short.

At a Myra Hess National Gallery Concert, Norina Semino, cellist, displayed a very high degree of artistic musicianship in the Bach Sonata and in the Strauss Sonata in F major.

The two highlights of a Queen's Hall Philharmonic afternoon concert were the London Philharmonic's reading of Berlioz's overture to Beatrice and Benedict, and Myra Hess's poetic playing in Beethoven's No. 1 Piano Concerto. Dr. Malcom Sargent was the ably efficient conductor.

The same evening, one of our Everyman concerts took place in which Georg Von Harten and the Boyd Neel Orchestra won new laurels in three Brandenburg Concertos before a packed Wigmore Hall.

New York Recitals

(Continued from page 7)

Donaudy, Mozart (Il mio tesoro), Lieder of Hugo Wolf, Marx and Brahms, songs of Duparc, Longas, Waller, Rachmaninoff, Wise and Test. Mr. Longas won enthusiasm for his playing of Albeniz' Granados and three of his own works on Spanish rhythms, done with brilliant flair and facility.

Madeleine Carabo Returns

Appearing in Carnegie Chamber Music Hall on May 1, Madeleine Carabo, native violinist, impressed as a serious and musicianly player. Miss Carabo, who made her debut last season, opened her program with the prelude from Bach's unaccompanied sonata, arranged by Kreisler and also offered the Pugnani-Kreisler Praeludium and Allegro, Beethoven's F major sonata, Op. 24, the Vitalli chaconne and items by Bloch, Ravel, De Falla, Debussy, Novacek and her own Ballerina. Refinement of style, notably developed technique and well conceived interpretations were attributes of her playing. Ernst Oster was a capable accompanist.

N. Y. U. Benefit Programs

Three units of the Department of Music Education at New York University, the Women's Glee Club, Men's Glee Club and the Symphonic Orchestral Society, combined for their annual benefit concert for the Lowell Mason Scholarship Fund in Town Hall on May 2. Frank H. Luker conducted the women singers. Dorothy Conroy was soloist; Howard Lindberg was at the organ, with Florence Tarlow and Anita Rothblum as piano accompanists. For the male chorus Edward S. Johnson was accompanist, and Irwin Dillon and J. Forrest West soloists.

Dr. John Warren Erb conducted the orchestra in the overture to Strauss' Fledermaus and items from Tchaikovsky's Nutcracker Suite. Songs of Del Riego, Cecil Forsyth and Archer Gibson were sung by the Mused Quartet.

The young singers and players, all serious in their approach, won warm approval.

Impressive Debut by Sari Biro

Although her debut, on May 4 in Town Hall, occurred in the closing days of the season, Sari Biro, young Hungarian pianist, proved one of the outstanding artists to appear this year. Miss Biro revealed technical skill of the highest order and her musicianship proved exceptionally well grounded. These facets were manifested in her opening, Rameau's Gavotte and Variations, and were augmented by temperamental elan in a Chopin group. Busoni's arrangement of Bach's Nun komm der Heiden Heiland was given imaginative interpretation while stylism was revealed in two Scarlatti sonatas. Beethoven, more Chopin, Schumann, Pick-Mangiagalli, Casella, Arensky and Delibes-Dohnanyi were also represented in an eclectic list, all of which added to the artistic stature revealed at the outset. The audience responded to the impressiveness of the occasion.

Brooklyn Chaminade Artist Morning

Katherine Jaggi Wier, pianist, and Margaret Barry, mezzo soprano, members of the Brooklyn Chaminade, with Stuart Gracey, baritone, shared a recent morning musicale at Hotel Towers, Brooklyn.

Mrs. Alexander L. Walls, president; Mrs. John Charles Lindsay, chairman of program and Mrs. William A. Phillips introduced the artists, and the large audience listened to a program of variety with real interest. Mrs. Wier performed works by Chopin and modern composers, spontaneous brilliancy, poetic appreciation and all-surmounting technic marking her playing; a Spanish Dance (Iturbi-Novarro) was her encore. Miss Barry's voice is true, expressive and effective in delivery, and her singing of an Irish ballad was highly enjoyed; Wilhelmina Muller, the club's accompanist was at the piano for her. Stuart Gracey, baritone, with Stuart Ross at the piano, shared two groups of arias and songs, making special effect with Largo al Factotum (Barber of Seville), his high, robust voice ringing out with fervor. Seven new members were introduced, and roses given them. The recent concert at the Academy of Music, presented Richard Crooks, soloist, Amelia Gray-Clarke conducting. F. W. R.

Liederkranz Spring Concert

Francis Buebendorf conducted the large orchestra of the New York Liederkranz recently with Renee Norton, mezzo-soprano, soloist. A large audience filled the auditorium of the club. Two rhythmical Grainger excerpts and the finale of Tchaikovsky's fifth symphony were played with vigor, accuracy, and vivid expression. Miss Norton sang Gerechter Gott from Rienzi with full-dramatic tones, Mr. Buebendorf providing able orchestral accompaniment, and later modern German songs and Chanson Georgienne by Rachmaninoff with understanding. Recalls brought an encore, Beatrice Anthony gave tasteful accompaniments.

P. H. Boergermann conducted the chorus in works by Schubert, Trunk, Coleridge-Taylor and Rubinstein, the singers following their able conductor with fidelity, particularly in the humorous Schwefelhoelzle and the Seraphic Song. F. W. R.

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NEW YORK MAY 15, 1940 No. 3011

Tchaikovsky Rediscovered

The centenary of Tchaikovsky's birth, which fell on May 7, finds surprising evidence that the public was, after all, right in adoring his colorful and passionate music. Erudite anniversary appraisals are being penned very seriously this month to assure the world, *ex cathedra*, that this esteem is justified. The musicologists are, somewhat belatedly, catching up with the bandwagon.

The rise and ebb of popularity of this composer in the last quarter century presents a curious and rather ironic graph. First there was the period before the turn of the century when his music still sounded rather strange and barbaric. Then academic critics of the Hanslick stripe launched savage tirades because it had not the accepted form and color of well-bred German music.

Later came the great public adoration of his symphonies, which reached its highest point about twenty years ago. For the time being, this resulted in a sort of satiety. There arose a school which worshipped at the shrine of the Russian Five and found Moussorgsky and even Rimsky-Korsakoff more potent and truly Slavic musicians. For a decade or so Tchaikovsky was in bad standing on serious symphonic bills in the larger music centers, except perhaps in popular programs. It was a period when melodic invention, this composer's long suit, was thought inferior to rhythm and harmony. Even more, in *dernier cri* circles, his unbridled emotion roused shudders. The present school in Russia, however, reinstated him in public esteem some years ago, after a period in which his self-laceration and melancholy were considered bourgeois folly. Last of all to come round have been the sophisticates in the international critical fold. Many now concede that in masterly instrumentation, fluency of thematic invention, originality of structure, and flair for expression, Tchaikovsky had a great superiority to composers of the pale and cerebral music produced on every hand in those same two decades of experimentation.

Serge Koussevitzky in Boston, after some years when this composer was never played by him, several years ago began to use his scores more and more frequently, until this season he has given the fourth, fifth and sixth symphonies, each alone on a bill with one of Beethoven.

In this anniversary year it is pleasant to recall that Tchaikovsky was highly regarded from the beginning in America, where he came in 1891 as an honored guest to conduct at the opening of New York's Carnegie Hall. The most popular of his piano concertos had its world premiere in Boston, when von Bülow, to whom it was dedicated, first played it there in Music Hall. The violin concerto, if memory serves, was played here first, at least in part, by the lamented Maud Powell.

Today Peter Ilich may be said to have returned to his throne.

—o—

California Points the Way

Unique in its resource and thoroughness, the series of monographs being prepared by the History of Music Project of the Northern California WPA has furnished the country with new data on the picturesque annals of music in early California.

The twelve projected books cover the period from 1849 to today and will include an exhaustive guide to present-day San Francisco music. Thus far six studies—each of about 200 pages, mimeographed and with special photostat illustrations of valuable sort—have appeared. The subjects treated are: Music of the Gold Rush Era, A San Francisco Songster (early popular music), The Letters of Miska Hauser (a European virtuoso who chronicled his early impressions of California), Celebrities in El Dorado, and Fifty Local Prodigies, giving biographical studies and intimate pictures of elect youngsters, headed by the fabulous Menuhin family.

This work, done by an editorial staff, is probably the most enterprising that has yet issued from the musical ranks of the WPA in any part of the country and might well be emulated elsewhere. It is placing on record a wealth of information that can be utilized to advantage by later researchers and artists.

—o—

No More Musical "Seasons"

By force of habit some of us in the field will persist in thinking of a sharply defined musical "season," beginning, let us say, in October and concluding in May.

Actually, of course, music today knows no real "season"; the round of events continues through all the months of the calendar.

Not so far back the final curtain of the Metropolitan was the signal for the annual Spring flight of artists to their native lands. Today the artists remain, or perhaps make brief incursions into the opera houses and concert auditoriums of our southern republics. Engagements must be fulfilled in scores of cities here, indoors and outdoors, during the Spring and Summer months.

The season of outdoor opera, "symphony concerts under the stars"—to borrow the Hollywood Bowl's colorful slogan—is now an astonishingly successful institution in mammoth stadia from the Atlantic to the Pacific Oceans.

This summer musical development, relatively new, is expanding and attracting audiences of staggering dimensions, in addition to the millions of broadcast listeners. Electronic invention, steadily improving, is making possible these immense outdoor musical assemblages. Such vast audiences incidentally attest to the persistence of the "personal appearance" habit of the American music-lover.

In the teaching field, the passing of the "season" is even more marked. The summer camp for study and recreation is one of this country's acknowledged contributions to pedagogics; thousands of youths and adults receive the advantage of music study in this countryside setting.

Master classes, conservatory, college course and private music study in city or country studio, are now firmly established as summer institutions throughout the nation. As man can make his own temperature nowadays the urban atelier is a comfortable retreat in all weathers.

The oldtime musical season has vanished.

Cartoon by Edgar Allen, Jr.

"How did you get Mr. Skinflinte to subscribe to the orchestra campaign?"

"Easy. I was calm and collected."

—o—

World's Fair Music: 1940 Version

The New York World's Fair of 1940 enters upon its six months' program with a better musical outlook than did its predecessor. Without trumpeting or ballyhoo such as proved so delusive last year, its music affairs have been put into running gear with quiet efficiency. At least the opening span has been promising. Tibbett and Pons were engaged as soloists with the Metropolitan Opera Orchestra for a concert early in the first week.

Just how far all this will serve to assure a genuine musical season worthy of an exposition attracting millions remains to be seen. This much is certain: Music *should* have a leading share in it. Rightly managed, the engagement of prominent artists and groups could contribute greatly to its success.

The role of music should be not only incidental. It should provide much more than the mere background for so impressive a display of the modern arts of man. There should be effort to give the history and contribution of music to the American scene—its picturesque beginnings in the distant past and its present remarkable scope and development.

The vast musical apparatus of the United States is as important as our triumphs in the realm of the motor car. An exposition program devoting miles to machinery and niggardly space to art is a futile mockery.

—o—

A Million for the Metropolitan

A new phase of the Metropolitan Opera's career begins at the end of this month, when the board of directors will officially notify General Manager Edward Johnson to proceed with engaging the artists and mapping other plans for the 1940-'41 season. With more than the stipulated $1,000,000 fund already in hand more than three weeks ahead of the deadline, Mr. Johnson can now breathe easy.

For the first time, opera in this country is truly rooted deep into the American soil. Thousands of ardent opera-lovers have donated their dollars to the "save-the-Metropolitan" campaign fund, thereby giving the public vested interest, as it were, in the conduct of the company.

VARIATIONS

By Leonard Liebling

Nothing is more important musically to America—aside from its serious composers—than the recent wide building up of symphony orchestras throughout our land.

Therefore, the attached letter concerning the symphonic project in Newark, Ohio, should prove stimulative to other communities that have formed, intend to form, and should form, orchestras of their own:

Newark, Ohio,
May 5, 1940.

Dear Variations:

Would you pass along this letter to communities that are interested in the matter of symphony orchestras?

I would ask them, "So You Want to Start a Symphony Orchestra?"

If so, here's how such an organization, now boasting seventy-two members, was founded in Newark, Ohio, a city of 34,000. It all came about through inspiration. Georges Barrère, of the Barrère-Britt Concertino is really responsible for the initial spark but he probably doesn't know it!

The Newark Cooperative Concert Association sponsored a concert by the Barrère-Britt Concertino during the 1937-38 season. In the audience was Dr. Fleek Miller, an ex-saxophone player and now a successful dentist. He was enchanted by the Barrère flute, as all hearers are. However he didn't stop with admiration and enjoyment of the one evening. He decided he must learn to play a flute. Forthwith he bought one and took lessons from a 16-year-old girl who relayed to him technic she was acquiring by study in Columbus, Ohio. He started with Bach.

Within a few months the doctor felt qualified to invite several friends to join him in ensemble numbers. This small group grew. The wives became interested, and finally when eighteen musicians had joined Dr. Miller a leader was enlisted. Newark is fortunate in having a trained musician who could step into this position, Sam Gelfer, student of Henry Schradieck, and also of Joseph Achron of New York. He had studied in Germany too and was well qualified to keep the symphonic interest alert.

Lack of instruments doesn't spoil the fun. The players make their own! Dean Mackey, an engraver, who plays several instruments already, decided to fill the need for a bassoon, so he made one. This even required that he manufacture some needed tools. "It's wonderful what one can accomplish when you decide you really want something," he says.

The official name of the organization now is the Licking County Philharmonic Society, and the date of founding is set as 1939-40. Two concerts were given the first year, and two the past season. Plans are under way now to give three regular concerts next year and two for children. No admission is charged, and no member of the orchestra is paid. A group of patrons giving $2 each provides expense money.

"Anyone interested in music wants to hear more than one kind," says Dr. Miller, "and we feel that study stimulates appreciation."

Harold Wonder, president of the Newark Cooperative Concert Association, has this to say: "The Licking County Philharmonic is off to a good start and the Cooperative Concert Association is very proud of this musical development coming from the Barrère-Britt Concertino program."

There's your formula, as outlined above, and I hope that it may reach every place where it might do the most good.

Very sincerely yours,
CHARLOTTE S. MORRIS.
(Mrs. Burton Morris)

A contrary and reactionary idea comes from James Marshall, president of the Board of Education in New York City. He spoke before fifty members of the Musicians Emergency Fund recently at the home of Mrs. Vincent Astor, and urged that less "highbrow" music be put on the programs of concerts for public schools, also that more numbers be played, "nearer the understanding of children, who rarely rise beyond the level of the simplest folkmusic."

Mr. Marshall pleaded further:

"Please don't have programs that are too highbrow. I do not believe, though, that you have to give them jazz. But too often the musicians themselves want to present programs that are above the heads of the pupils.

"Please don't have the programs too long. Try to tie up the programs with the music curriculum of the school. When there is singing, let's try to get the children to participate in that singing. In this way you can help raise the level of the musical tastes of our children."

The Marshall objections and suggestions were in answer to Mrs. Astor's report that during the past few years, the Emergency Fund has among other achievements brought music within the range of millions of school children in the winter classrooms and on the playgrounds in summer.

One would have thought that the question raised by Mr. Marshall was settled long ago, and that modern musical educators act on the theory that only the best music formulates the best tastes in children. That is the theory on which all conscientious teachers, music schools, and musical organizations work at the present time. Ask any of them; ask Dr. Damrosch, Rudolph Ganz, or some of the other conductors who appeal to children through concerts by symphony orchestras. Such series have done more to bring up the youngsters in the right musical traditions and tendencies than any other agency. The results are indisputable, and if Mr. Marshall were really conversant with the subject he discusses so recklessly (and harmfully) he would be aware of what has been done and achieved along those lines.

He wisely enough decries jazz as an educative force, but mentions no music specifically that should take its place. Folkmusic in simple form is played and sung at many of the school concerts, and it is embodied more artistically also in some of the master works heard by the children.

The most effective answer to his aberrated plea, is to advise him to go to the children's concerts given by the Philharmonic Orchestra in New York each season. They show intense interest in the best music, follow it most intelligently (as the annual examination tests prove) and are able to sing many of the chief themes not only in the lighter works but also in the classical symphonies and romantic examples. At some of the concerts in question, I have been amazed and even awed at the response of the youthful auditors.

The late Ernest Schelling and his successor, Rudolph Ganz, who now leads the concerts, have told me that many of the older persons whom they have had as listeners elsewhere, might well emulate the children in understanding and enthusiasm. Dr. Damrosch says that he prefers his radio Appreciation Course to all his other musical work, and that the responsive letters he gets from his youthful following are one of the joys of his life. Mr. Marshall possibly does not know these things, but there they are cold, incontrovertible facts.

◆ ◆ ◆

With apologies to Walter Winchell, of the New York Daily Mirror, I would like to present the appended Spring fantasies:

If he stops you in the street to tell you of the fine work of the National Orchestral Association—he's Franklyn Robinson.

If he merely listens when he meets you, and says nothing—he's Sergei Rachmaninoff.

If he goes about hatless outdoors and always in a hurry—he's Alexander Smallens.

If he holds forth about the difficulties of making travelling string quartets profitable—he's Jacques Gordon.

If he says nothing about his piano playing but tells you how well his wife sings—he's Isidor Achron.

If he's got a new funny story for you—he's Norman Cordon, or Edward Ziegler.

If he "candid cameras" you—he's Earl Lewis.

If he wears the longest hair of all the pianists—no, he's not Paderewski, but Gustav Becker.

If he tells you a new Elman tale—he's almost any musician.

If he smokes a long cigar in a paper holder—he's Arthur Judson.

If he asks whether you play tennis—he's Albert Spalding.

If he asks whether you play bridge—he's Erno Rapee.

If he gives you verbal castigation for not adoring Sibelius—he's Olin Downes.

If he tells you where the best Italian restaurant is to be found—he's Pitts Sanborn.

If he gets the best conductors and soloists to perform gratis at the WPA concerts—he's Horace Johnson.

If he'd rather play ping pong than give a piano recital—he's Josef Hofmann.

If he says that he hates his C sharp minor Prelude—guess who.

If he talks about music so that the man in the street understands—he's Deems Taylor.

If he serves you the best Slivovitz—he's Alexander Kipnis.

If he has to finish off a page of writing on music and doesn't know any other way to do it than this—he's Variations.

◆ ◆ ◆

M. B. H. communicates: "I read about your 'Lisztkrieg.' However, I wonder whether, if gentle Robert Schmitz were to get into a fight, you would allude to it as a 'Schmitzkrieg'?"

◆ ◆ ◆

I believe that the attached is quite the most remarkable piano advertisement in the history of music. It was found in a Phoenix, Ariz., newspaper not long ago by Alfred Mirovitch, the pianist, but unfortunately he does not remember its name, and there is no time to make inquiry before going to press.

BACH

Mr. Johann Sebastian Bach was the father of 'invention' in music and 20 children. He played the organ, composed music (mostly of 16th notes) and left many opuses to posterity. 46 volumes of music and many mss. lost. If it wasn't for 16th notes Bach would have been 'sunk'. Was noted for exhaustive variations on a single motif. Melodies, contra melodies; crossed and double-crossed; to the point, counterpoint, bass and thorough bass; doubled and redoubled—but somehow he made game and rubber. Recitals generally open with a composition by Bach, as a test number, because if you can sit through Bach you can stand anything in music. Bach sounds best on a Steinway or Gulbransen. REDEWILL'S—222 W. WASH. PHOENIX.

Provide your own comment. I am wordless.

Glamorous Gladys Swarthout's photographic image is adorning the rooms of many Princeton undergraduates these days and the local concert manager there has almost torn the hair from his head. It seems, according to word reaching Simon, that shortly before Gladys was due to sing for the sons of Old Nassau, her concert was appropriately announced by placarding the New Jersey city with sundry poses of the Metropolitan and screen star. As soon as word of this reached the college campus, Princeton men stormed the various places where the cards had been placed and took them off with them. Within two hours all were gone.

"We learned too late what a mistake it was," the local manager telephoned NBC Artists Service, in asking for a fresh supply of posters.

* * *

Toscanini, according to John Barbirolli, has a terse but descriptive term for modern music. Speaking at the luncheon of the Philharmonic-Symphony League the other day, John explained he had come from two exhausting rehearsals of a new work, wherein the rhythm changed very frequently.

"You know," John explained, "4/4, then 14/19 or 16/23, or something like that. I spoke to Toscanini about this style and he characterized it in one word, 'Bingo.'"

* * *

Now on the high seas returning to his native Britain, Ivor Newton, who recently returned to New York after tours with John Brownlee and Piatigorsky, told Simon the following tale just before he left and vouched for its accuracy.

At a recital with Piatigorsky at St. Paul's School, Concord, N. H., Ivor had left the stage temporarily, during a moment's intermission, when a student came up to him and asked:

"When is that fellow with you going to do his tricks?"

"Tricks? What tricks?" the accompanist responded.

"What it says here on the program," the youth replied and pointed to a comment on the advance notice which quoted the late Lawrence Gilman to the effect that Piatigorsky is a "poet, lyricist, a prestidigitator."

* * *

Everyone knows Mme. Lotte Lehmann can sing, but as an orator she recently talked a Salt Lake audience out of a good-sized bankroll. The Salt Lake Civic Music Association officers conceived the plan of making an appeal for subscriptions on behalf of the Metropolitan Opera Association fund.

At the Lehmann concert in that city envelopes were passed out with cards respectfully urging Civic Music members to contribute. Members read the cards and consigned them and the envelopes to the floor.

During the intermission, President Lorin F. Wheelwright introduced Mme. Lehmann. The prima donna told simply but sincerely what the Metropolitan Opera meant to American music, to American singers and to the public at large.

After prolonged applause, members all over the house were seen to fish the envelopes up from the floor shamefacedly and put contributions therein. A total of $401.08 was collected, ranging in size from $10 down to eight cents, contributed by a woman, who signed her name and address.

Pianists and Vocalists Heard at Institute of Musical Art

Pianists have dominated the recent recital activities at the Institute of Musical Art of the Juilliard School of Music. On April 29 Alberta Dora Solitario was heard, followed later that day by Carol Monell Finch. The following day Lewis Hamvas and Frieda Jones gave individual programs.

Helene Druke was heard on May 1, Pauline Corliss on May 2 and Barbara E. A. Holmquest on May 3 and Walter Henry Schoeneweis on May 4. Another recent pianist heard was Judith Snitman.

Students in the violin class of Sascha Jacobsen gave a recent recital and Marion Audrey Bradley, contralto and Hazel Peterson, soprano, gave solo programs.

ISO BRISELLI USING HIS SPARE TIME

between fulfilling engagements as a concert violinist by constructing a television set in his New York home. Scientifically inclined Mr. Briselli keeps abreast of latest developments in this field, which is one of his hobbies.

NEW YORK CONCERT ANNOUNCEMENTS

(M) Morning; (A) Afternoon; (E) Evening.

Wednesday, May 15
Donato Paradiso Opera Guild, Carnegie Hall (E)
Robert Eiswirth, pianist, Carnegie Chamber Hall (E)

Thursday, May 16
New York Federation of Music Clubs concert, Carnegie Hall (E)
Chane Serr, pianist, Carnegie Chamber Hall (E)

Friday, May 17
United Choristers of New York, Carnegie Chamber Hall (E)

Saturday, May 18
Young Artist Opera Company, Carnegie Chamber Hall (E)

Sunday, May 19
New York City Symphony Orchestra, Carnegie Hall (E)
Mario Miccu Concert, Town Hall (E)

Monday, May 20
Maria Bazzi, dramatic recital, Carnegie Chamber Hall (E)

Tuesday, May 21
Raymond Ross, mime, Carnegie Chamber Hall (E)

Wednesday, May 22
Victoria Hugo, soprano, Carnegie Chamber Hall (E)

Thursday, May 23
Romeo Arsenault, pianist, and Joanne De Nault, contralto, Carnegie Chamber Hall (E)
Ida Frey Strang, songs, Steinway Hall (E)

Sunday, May 26
Marian Anderson, contralto, Carnegie Hall (E)
Herbert Kanner, pianist, Carnegie Chamber Hall (A)
Alfred Langella, tenor, Carnegie Chamber Hall (E)

Tuesday, May 28
Gina Pinnera, soprano, Town Hall (E)

Friday, May 31
Roerich Academy program, Carnegie Chamber Hall (E)

I SEE THAT

The New York Singing Teachers' Association gave the first of a series of Opera Recital performances recently at which arias were sung in English by Lois Higgins, Ellen Osborn, Dorothy Potter, Marietta Vare, Susanne Freil, Elton Plowman, William Roveen, Myron Szandrowsky, Boris Voronovsky and John Fox, with Milford Snell at the piano.

* * *

Stefanie Gloeckner, president of the Fine Arts Club, who recently changed her name to Mrs. Stefanie Poinier, has resumed instruction of voice and dramatics in New York.

* * *

Marcel Hubert, French cellist, recently appeared at the Playhouse on Belknap campus of the University of Louisville, Ky.

* * *

David Rubin, pianist, was heard recently in recital in Kirpatrick Chapel at Rutgers University.

* * *

Wolfgang Rebner from July 15 to Sept. 1 will be visiting instructor of music at the University of Kentucky, Lexington, Ky., giving courses in orchestration and conducting, form and analysis, musical history and conducting master piano classes.

* * *

Alice Eaton, nine-year-old piano pupil of Mikhail Sheyne, pianist, was soloist with the Scarsdale Symphony playing the Mendelssohn Concerto.

* * *

William Bowers, baritone, was one of the soloists at the Second Southern Conference for Human Welfare held in Chattanooga, Tenn., April 14-16.

* * *

Louise Arnoux broadcast with her Young Singers of Old French Songs over WNYC on April 25. Mme. Arnoux sang a group of medieval songs and her Young Singers one of French folk songs.

* * *

Jean Watson, contralto, engaged for the Bach Festival, at Bethlehem, Penna., was guest artist with the Mendelssohn Glee Club of New York on April 16. In addition to singing the solo in Brahms' Rhapsodie, Miss Watson contributed an aria from Samson and Delilah, and a group of songs.

* * *

The Welsh Women's Chorus of New York appeared in Town Hall, New York, on May 1 under the direction of Llewellyn Roberts, and was assisted by Harold Laurence Crowell, tenor. The chorus of 65 members wore costumes of the period of about 1800.

* * *

Jascha Bernstein, cellist, recently gave a recital over WJZ. His program included the Bach Adagio, Valensin's Minuet, Priere by Bloch and Malagueña by Albeniz.

Dr. Walther Ducloux, Swiss Conductor, in New York

Dr. Walther Ducloux, conductor, has come to New York and become engaged in operatic and symphonic activities. Born in Lucerne, Switzerland, he received the degree of doctor of philosophy, literature and history of music in Munich in 1938. He studied with Felix Weingartner, Dr. Adolf Sandberger and others,

Photo by Atelier Franz Schneider, Lucerne

DR. WALTHER DUCLOUX

and also attended the Vienna Academy.

In 1938-39 he conducted theatre and symphonic concerts in Lucerne, and in the summer of 1939 was director of the Symphonic Orchestra at the Casino there. As head of the orchestral division at the Lucerne Music Festival, he was assistant to Toscanini in the performances of Verdi's Requiem.

Active Summer Schedule at Williams Music Camp

Three symphony concerts, three band concerts, and the presentation of a major opera will highlight the eleventh annual session this summer of the Ernest Williams Music Camp, Saugerties, N. Y.

Guest conductors will be Georges Barrere, conductor of the Barrere Little Symphony; Percy Grainger, pianist-composer; A. R. McAllister, president National School Band Association, and William D. Revelli, director of bands, University of Michigan.

John Ademy, Peabody Graduate, in Recital

BALTIMORE, MD.—John Ademy, scholarship graduate of the Peabody Conservatory, gave a recital recently sponsored by the alumni of that institution. Since graduating in 1935 he has been on the announcing staff at WCAO.

Sees Today's Music in Transition

Magda Tagliafero, French Musician, to Whom Many Scores Have Been Dedicated, Discusses Modern Gallic Trends

Once a little girl of nine, born of French parents in Petropolis, Brazil, gave a debut concert, playing the Mozart D minor Piano Concerto. Today, Magda Tagliafero, a French virtuoso, noted on four continents, a professor at the Paris Conservatoire and an officer of the Legion of Honor, is going to Brazil again for a series of forty concerts.

Descending from the Dixie Clipper upon North American soil for the first time last December, Mme. Tagliafero added the New York Philharmonic to her list of appearances with the leading orchestras of the world. When she played the Schumann Concerto in the subscription concert of March 9, the name of John Barbirolli was added to those of Weingartner, Dohnanyi, D'Indy, Monteux, Arbos, Knappertsbusch, Ansermet and other distinguished conductors under whose direction she has performed.

In Europe, where the joint recital is an old tradition much in favor, Mme. Tagliafero has shared the concert platform with Alfred Cortot, Pablo Casals, Georges Enesco, Jacques Thibaud, and Elisabeth Schumann.

Her recital in New York at Town Hall on April 1, which comprised compositions by Bach, Mozart, Schumann and modern French and Spanish composers, was characteristic of her wide range of interest. Famous as an interpretator of the works of modern composers, many of which are dedicated to her, Mme. Tagliafero feels that she is also a romanticist and classicist in turn, since as she says, "All music, when it is great music, of all periods and of all times must lie in one's province."

Discusses French Music

Interviewed at her hotel suite, the petite, red-haired charming and utterly French Mme. Tagliafero, apologized for her English, which she was of course too modest to know was amazingly good. Since she is so intimately connected with the contemporary musical scene in France, and has made so many compositions her own through her individual and often initial interpretations,—compositions by Fauré, D'Indy, Roussel, Albeniz, Ravel, Debussy, Poulenc, Milhaud, Reynaldo Hahn and others, Mme. Tagliafero was unusually informative about present day music there.

Asked about trends, new directions and prophecies in music, the pianist paused, eyebrows arched, the mobile hands hesitated. Then, very earnestly: "You know, in every century there are no more than two or three geniuses in a given area, sometimes not even that many in a much larger territory. France has consequently in my opinion contributed nobly, in a comparatively short period, with men like Fauré, Debussy and Ravel.

"Today, there are men like Milhaud, Ibert, Poulenc, Rivier, composers with great talent and individuality, and many rising younger men with equally vigorous personalities, but whose position it is still too early to appraise. I don't think it is possible to tell now where French music is going. Perhaps right at this moment it is in a period of transition. Transition, as you know, often foretells a renaissance.

Impressions of Reynaldo Hahn

"However, there is one older composer I would like to speak about. He is Reynaldo Hahn, who though a contemporary of Debussy and Ravel, is coming particularly now into his own. When he started to compose at the age of thirteen, his lovely blond curls and charming ways made him an instant favorite in the social world. This did him more harm than good. Although he has always remained true to himself and composed as his heart dictated, his early associations often caused him to be labeled a salon composer. Actually he is anything but that.

"He really is a poet, with a style, vigor and personality of his own, which fortunately former prejudices can no longer conceal. His music—not like any other—is always very individual, very melodic, and although he makes use of modern harmonic and rhythmic devices, very romantic.

"I will show you what I mean," she said, sitting down at the piano and beginning to play. And truly, under her fingers, her prophecy took shape; to the extent that made this interviewer determine to learn more about Reynaldo Hahn.

"This is a piano concerto, written about 1929 and dedicated to me," she said, rising. "It has four movements; Improvization, Danse, Reverie and Toccata and Finale. I shall play it all over South America, and perhaps next season here."

Then the pianist, who has evoked remembrances of a former compatriate, the renowned Teresa Carreno, sat down before masses of French scores and manuscripts, many of them dedicated to her, to give point to a subject to which she was just warming. F. F. R.

SUMMER CONCERTS AND FESTIVALS IN THE UNITED STATES AND CANADA

May 17-18—Bach Festival, Bethlehem, Penna.
May—Mozart Festival, Smith College, Northampton, Mass.
May—Provincial Festival, Regina and Saskatoon, Can.
May—North Shore Festival, Evanston, Ill.
June 3—Municipal Opera Season opens, St. Louis, Mo.
June 3—Essex County Stadium Concerts begin, Newark, N. J.
June 7-8—Bach Festival, Berea, O.
June 18—Robin Hood Dell Concerts start, Philadelphia, Penna.
June 20 to Aug. 10—Zoo Opera Season, Cincinnati, O.
June 20—Stadium Concerts open, New York City.
June 27 to August—Ravinia Park (Chicago) Ill., Orchestral Festival.
June 28—Baltimore, Md., Stadium Concerts open.
June 29 to Sept. 2—Lost Colony Festival, Manteo, N. C.
July 9 to August—Hollywood, Calif., Bowl Concerts.
July 17-23—Bach Festival, Carmel, Calif.
July 18-24—Chautauqua, N. Y., Festival.
July 20-24—Salt Lake City, Utah, Festival.
August 1-18—Berkshire Festival, Tanglewood, Mass.
September 30 to October: Worcester, Mass., Festival.
Oct. 11-13: Birmingham, Ala., Chamber Music Festival.

FOREIGN FESTIVALS

April 28-June 8—Florentine May Festival, Florence.
June 23-30—International Music Festival, Vienna.
July and August—Wagner Festival, Zoppot.
September—Festival of Contemporary Music, Venice.
Communities unlisted are invited to send dates of their festivals to the Musical Courier for listing.

Capital Players Give Final Lists

Bampton with Philadelphia Forces —Horowitz, Crooks, Eddy, Grace Moore Appear

WASHINGTON, D. C.—During the past month, the National Symphony Orchestra, Dr. Hans Kindler, conductor, was heard in the four remaining concerts of the season. Ossy Renardy, violinist, Percy Grainger, pianist, and Millard Taylor, concertmaster, appeared as soloists on three occasions. Renardy gave a skillful performance of the Tchaikowsky violin concerto. His temperament seemed well suited to his choice. Grainger's playing of the Carpenter Concertino, his own Duke of Marlborough Fanfare, and the Fauré Ballade revealed his customary vitality and crispness. At the last evening concert, Taylor played the Chausson Poême with poesy and refinement.

An audience of 3,600 filled Constitution Hall to hear the orchestra's final concert. Scheduled to be the annual request bill, closing with an assortment of light, popular pieces, Dr. Kindler—after playing Strauss' Tales from the Vienna Woods—asked the audience's permission to change the remainder of the program to the last three movements of Sibelius' Second Symphony.

Dr. Kindler's entrance at the beginning of the concert was greeted with a standing tribute from the capacity audience. The last notes of the Sibelius work were followed by an ovation for the conductor and the orchestra which lasted more than twenty minutes.

Dorothy Hodgkin Dorsey brought her series of three concerts to a close with Vladimir Horowitz, whose appearance filled Constitution Hall to capacity. The pianist's phenomenal technic plus matured musicianship brought him ovations. His playing of the Chopin B flat minor sonata was magnificent. Richard Crooks closed one of the other series. The tenor at this time was superb and his diversified program was increased by many encores. A little earlier in the month the same management presented recitals by Nelson Eddy and Grace Moore. Both were enthusiastically received here.

The last concert of the Philadelphia Orchestra, Eugene Ormandy conducting, was unusual and interesting. The orchestral compositions included Wagner, Sibelius, Strauss, Debussy, Berlioz, and Harl McDonald works. Rose Bampton, soprano, was the soloist. Miss Bampton's voice was gloriously clear and her intonation perfect. She succeeded in creating a beautiful mood in Debussy and Strauss works.

The Dorothy Remington-William Webster Opera Guild presented a concert of Grand Opera at Pierce Hall. The auditorium was filled and the singers were enthusiastically received. The program contained Act I and portions from Act II of Rigoletto, excerpts from Pagliacci, Cavalleria Rusticana, Il Trovatore, Carmen, and the quartet from Rigoletto, and revealed some excellent voices well directed. G. E.

Photo by Cincinnati Enquirer

OHIO FEDERATION OF MUSIC CLUBS HONOR COMPOSER

Dr. Edgar Stillman Kelley's 83rd birthday marked at the annual convention of the state organization in Cincinnati, April 22 to 26. Left to right, Mrs. Chalmers Clifton; Dr. Raymond Walters, president of the University of Cincinnati; Mrs. R. A. Herbruck, Dayton, president of the Ohio Federation of Music Clubs; Chalmers Clifton, Mrs. Edgar Stillman Kelley and Dr. Stillman Kelley

Yon Broadcasts to Italy

Pietro Yon and the men of his choir at St. Patrick's Cathedral, New York, were heard in Italy over a specially arranged CBS program. He performed a Mendelssohn sonata, Yon's O Filii and Bach's Chorale, Christ in Bonds of Death, on the organ, and the choir sang excerpts from Yon's Passion, Death and Resurrection. Giovanni Martinelli, tenor of the Metropolitan Opera sang solos by Yon, and Eugenio Cibelli and Jan Van Bommel were also soloists. The Italian Consul General, Gaetano Vecchietti, spoke. The program was arranged by Elizabeth-Ann Tucker, director.

Dr. Albert Riemenschneider Reports on Survey of Schools

Dr. Albert Riemenschneider, director, Baldwin-Wallace Conservatory of Music, Berea, O., read a paper before the forty-fifth annual meeting of the North Central Association of Colleges and Secondary Schools at Chicago. His subject was A Special Study of Music Education in Higher Institutions of the North Central Association. The paper represented the findings of a survey which Dr. Riemenschneider is making for the North Central Association.

Chicago's Springtime Recitals Bring Climax of High Interest

(Continued from page 3)

extras. Mr. La Forge was her ace accompanist.

Elman and Anderson in Recitals

In his lone recital of the season under the management of Harry Zelzer, Mischa Elman electrified his innumerable followers anew at the Civic Opera House in an orthodox program played in his inimitable manner.

Warren E. Thompson and Edgar L. Goldsmith are now in the managerial field, having taken over for next season the History and Enjoyment of Music Series, heretofore sponsored by Northwestern University College. They brought Marian Anderson for her third recital of the season at the Auditorium Theatre, again sold out to overflowing. The diva sang even better than on her previous appearances.

Ada Belle Files' Program

Ada Belle Files has made strides in her art since she was last heard here with orchestra at Grant Park. In a well arranged, comprehensive program the singer, in Kimball Hall under Bertha Ott's management, gave intelligent interpretations of classics and moderns and shone particularly in her delivery of operatic arias. The voice has grown considerably without losing any of its richness. Clever coloring adds materially in making each song tell a story, and diction that is clarity itself is another attribute.

College Choirs Invade Chicago

College choruses travelled Chicagowards during the past fortnight. We heard the Valparaiso University Choir under the baton of Richard Schoenbohm, the Evansville College a cappella choir with Carl T. Hjortsvang directing and the Concordia College Glee Club conducted by Karl Markworth, discovering in each the same high qualities as in those that have preceded them.

Marshall Field & Company Choral Society

The Marshall Field & Company Choral Society is now in its thirty-fourth season. Its spring concert under the direction of Edgar Nelson was outstanding. The two hundred-odd singers outdid themselves in a miscellaneous program that permited the various choirs to exhibit their versatility. Richard Crooks was again the soloist, singing operatic arias and songs with such telling effect that extras were twice as numerous as his printed list.

Association of Commerce Glee Club Sings

In their annual concert at Orchestra Hall under the direction of Herbert E. Hyde, the Association of Commerce Glee Club sang as so many soloists and had to add many encores. The soloist, Alec Templeton, played Handel's Fantasy in C and Schumann's Aufschwung, and outdid himself in his own improvisations.

Bela Bartok Heard in Own Compositions

Bela Bartok appeared in his own compositions exclusively for members and guests of the Arts Club on April 19.

Paulist Choristers Appear

Since Father O'Malley took charge, the Paulist Choristers have grown immeasurably and stand unrivalled among similar choirs. Orchestra Hall, filled for their annual concert, resounded with as fine singing as we have heard in a long while. The program, probably the most ambitious they have undertaken, went with a zest and accuracy that must have warmed the heart of Father Finn, founder, who came from New York to hear his Alleluia sung with telling effect by the 100 singers.

Apollo Club Sings Elijah

The concert of the Apollo Musical Club ended its sixty-eighth season. Conductor Edgar Nelson has brought the club to its former estate as Chicago's premier choral society. Mendelssohn's Elijah, revived after several years, received a magnificent performance. In the title part Mark Love rose to new heights by the beauty of his song, the dignity and authority of his dramatic delivery. He dominated the performance. Naomi Cullen Cook impressed by the opulence and beauty of a voice that has few equals in purity and bigness. Her singing of Hear Ye, Israel, aroused demonstrations. Ruth Heizer, an all-round musician, sang effectively the contralto parts. She, as well as Robert Kessler, tenor, contributed in a large measure to the success, which reflected credit on Conductor Nelson's sagacity in choice of soloists and power with the baton.

WILLARD MacGREGOR,

pianist, will tour next season with the Kraeuter Trio under the Community Concerts management. Mr. MacGregor completes his teaching duties at Smith College next month. He conducts a piano interpretation class in New York City this summer.

Young American Artists Series

Freda Trepel, pianist of attainment, scored in her debut recital in the Young American Artists Series directed by Charline Marmein. Among her outstanding virtues are musical intelligence in interpretation, strong fingers and wrists, and individuality. In Miss Trepel, Rudolph Ganz, her instructor, has another worthy entrant in the pianistic field.

Mildred Dilling's Harp Recital

One of the outstanding recitals in the Chicago Woman's Club Theatre found a large crowd to hear Mildred Dilling, harpist, assisted by her sister, Charlene Dilling Brewer, violinist, and Arpad Sandor. Miss Dilling's extraordinary technic held us throughout a most enjovable afternoon. With her worthy coadjutors she performed two movements of the Mozart Double Concerto in C major, with delicacy, grace and brilliance. An encore had to be granted to satisfy the enthusiastic audience.

Harry Zelzer Presents Lily Pons and André Kostelanetz

The Civic Opera House was filled, for the concert of Lily Pons and André Kostelanetz, with 3,714 music-lovers, although Harry Zelzer had set the price at $5.50 for an orchestra stall. Miss Pons' brilliant singing excited the throng to clamorous manifestations. Kostelanetz not only gave the best of accompaniments at the head of an excellent orchestra of 65 picked players, but shone in his own light especially by his original and atmospheric reading of Debussy's Après midi d'un Faune.

Having closed its season the Chicago Symphony staged a frolic in its own home for subscribers and friends of the Orchestral Association.

Vera Tomici in Recital

To the list of coloratura sopranos who have successfully made debuts this season must be added the name of Vera Tomici, whose recital in the Auditorium Recital Hall disclosed a young songstress of unusual talent who with further study should create a niche of her own.

Prize Competition for Composers

The Chicago Singing Teachers Guild is offering its annual competition for the W. W. Kimball Prize of $100 for the best setting for solo voice of a text to be chosen by the composer himself. Further information may be had by addressing Walter Allen Stults, P.O. Box 94, Evanston, Ill.

Devries Studio Activities

Dorothy Gran, soprano, furnished the program for the Calumet Damenchor's annual spring concert, singing the aria Wie Nahte mir der Schlummer from Der Freischütz and a group of songs. Leahfay Mead and Tom Brennan were soloists at the seventh annual Central State Probation and Parole Conference at the Sherman Hotel. Marie Therese Gallagher sang on the Sorrowful Mother Novena broadcast. Dessault Kirk has filled several important engagements in and around Chicago.

Hanna Butler Artist Students Heard

Thelma Jensen, Edgar Ferree, Joy Cole and Betty Coston, pupils of Hanna Butler, were heard recently in recital at the Chicago Woman's Club Theatre. Miss Jensen disclosed a voice of brilliance and beauty in a well chosen group, and a flair for opera in Mi Chiamano Mimi and duets from Traviata and Boheme with Mr. Ferree. This young tenor should "go places" if he sings other operatic arias as well as he did Le Rêve from Manon. Miss Cole vied with her associates for favor with a truly fine account of Cadman's Starlit Joy. Miss Coston rounded out the quartet of fine singers with charming interpretations of songs by Delibes, La Forge and Arditi.

ESTHER GOODWIN

CHICAGO. — Esther Goodwin, Chicago contralto, has been in demand this season as an oratorio soloist, and has sung reengagements on several occasions. She appeared with the Augustana College Chorus at Rockford, Ill., in Messiah and was immediately reengaged for a second performance. In April she sang with the Swedish Choral Club in Orchestra Hall, Chicago, in Haydn's Missa in Tempore Belli, besides filling concert and recital dates in and out of Chicago. Miss Goodwin's success as a teacher of voice is attested by the large class of students she has at the American Conservatory of Music and by the fact that they have scored high in recent competitions. One won the contest for appearance on the American Conservatory commencement and three scored in the Society of American Musicians contests. R. D.

Cara Verson's Recent Engagements

Cara Verson has given recent lecture-recitals for the South Shore Music Club, Modernist Group, Cordon Club, and Society of American Musicians and played compositions of Malipiero, Szymanowski and Debussy for the Musicians Club of Women. Miss Verson, who specializes in the modern reportoire, talked on Scriabin and various Spanish composers, whose works she played.

Portland Symphony Not to Resume Until 1941-2

PORTLAND, ORE. — Announcement has been made by John A. Laing, president of the Symphony Society, that the Portland Symphony Orchestra will not resume operations, even on a modified scale, until 1941-42. The Symphony's suspension, commencing with the 1938-39 season, was originally for two years.

Although definite announcement to the effect has not been made, it is reported that the sizeable deficit, originally responsible for the suspension, has been virtually wiped out. It is hoped that the extra year will give the Symphony Society a goodly financial head start when the Portland Symphony is reassembled.

Meanwhile, committees are meeting regularly to see what can be done to assure another series of summer symphony concerts. The present plan is to have four to six concerts this summer in the Multnomah Civic Stadium, with Jacques Gershkovitch, conductor of the Portland Junior Symphony, wielding the baton. A drive will shortly be launched to secure financial backing for the series.

It seems definite that the Portland Philharmonic Orchestra will continue for another season under Leslie Hodge.

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Omaha Lauds Artists

Claire Coci, Risë Stevens and Carroll Glenn Appear

OMAHA, NEBR.—Claire Coci made a recent appearance in Omaha in an organ recital in St. Cecilia's Cathedral. The young American organist was assisted by the Cathedral Choir of mixed voices under the direction of Winifred Traynor Flanagan.

Miss Coci displayed fine musicianship, a sensitive appreciation of color in registration, and a technical skill that was fully equal to her taxing program.

Omaha is justly proud of Mrs. Flanagan and her fine choir. Under her leadership they interpreted sacred music in Latin and English, with purity of tone, fine shading and musical understanding.

Risë Stevens, American mezzo-soprano of the Metropolitan, was presented by the Tuesday Musical Club in Central High School Auditorium. This was the last number on the Tuesday Musical course, and it brought another successful series to a delightful end. Miss Stevens charmed by the rich quality of her voice, by her dramatic and vital interpretations.

The Morning Musicale presented Carroll Glenn, winner of the Town Hall Endowment Series Award for 1939, in a violin recital in Fontenelle Hotel ballroom. Miss Glenn played a well-planned program with interpretative authority and technical brilliancy, and responded with many encores. William Schatzkamer, her accompanist, ably supported and seconded the violinist, and vividly interpreted a group of piano solos.

H. M. R.

LEO PODOLSKY

Leo Podolsky on Concert Tour

Leo Podolsky's date-book includes engagements for piano recitals, joint concerts, master classes, seminars and auditions throughout the country, so that during the season he has been in constant demand as recitalist as well as pedagog. His joint recitals with Maria Hussa, soprano of the Vienna Opera, have been given in South Dakota, Nevada, California, Arizona, Kansas, North Carolina, Indiana, Florida and Illinois. Their most recent program was in Chicago at the Studebaker Theatre (the second this season). They had previously appeared as the third offering in Serge Borowsky's Concert Series at Jacksonville, Fla., which included General Platoff's Don Cossack Choir, the Jooss Ballet and the Cincinnati Symphony Orchestra under Eugene Goossens.

Many colleges and universities have engaged Mr. Podolsky for a one week's seminar, during which he gives a public recital, lectures, holds forums and auditions.

Photo by Ray Lee Jackson

JOHN WUMMER

John Wummer and Mildred Hunt Heard by N. Y. Flute Club

The New York Flute Club presented John Wummer, flutist, and Mildred Hunt, pianist, recently. In addition to sonatas of Piatti and Handel, the program included a Sonatine Quasi Fantasie by Gaubert, a Petite Suite by Bernard Heiden, and a Sonata for Flute alone by Karg-Elert. The rest of the program listed Passacaille by Rhene-Baton, Nocturne by Boris Koutzen, Variations Drolatiques, by Andersen.

Keyboard Harmony No Bugbear After Simplifying of Process

"Teachers of piano are becoming more and more aware of the necessity of including keyboard harmony in their curriculum. In former days the study of harmony was relegated to the conservatory or school room and regarded as a purely theoretical adjunct chiefly useful to those who wished to compose music, to be studied from a textbook filled with complicated rules, verbose explanations and innumerable exceptions, and laboriously worked out by the reluctant student on paper. How many headaches and inferiority complexes were induced by those copious and bewildering tables of intervals of a former day!"

Carl M. Roeder, member of the piano faculty of the Juilliard School and author of Keyboard Harmony, thus discussed the change in style in piano teaching. Mr. Roeder's book, although published less than two months ago, has already exhausted the first printing and a second publication is under way.

Understanding Material of Composition

"In recent years," Mr. Roeder continued, "'a more practical application of scales, keys and chords has been incorporated into progressive teaching methods and today all up-to-date teachers include fundamental theory in their regular piano lessons.

"In my own experience, covering more than a half-century of teaching, I have always taken into account that, to reach the higher levels of musicianship and performance, the pianist must have an understanding of the materials used in composition. Not only is this true of the advanced and artist-pupil, but in the earlier grades as well, a familiarity with harmonic fundamentals gives to the performance a significance and luster unobtainable without such preparation. My book is the result of many years of experimentation and sifting in my own private teaching.

Dangers of "Scientific" Approach

"Any teacher who talks in terms of difficulty is no safe guide. His job is to illumine the pathway, not to becloud it. In presenting harmony, or any other subject, it is essential for the teacher to realize the great guiding principle in education is simplicity. The pupil must be taught to reduce each difficulty to its elements. Having mastered these, he moves through the known to the unknown.

"We speak nowadays of the 'scientific approach' This is dangerous when it lends to multiplication of difficulties. The specialist is said to be 'one who knows more and more about less and less' and his method is often to magnify minutia to the point of mystifying complexity. If you know a thing, it's simple; if it's not simple, you don't know it."

Achieving the Utmost in Simplicity

Mr. Roeder said that the aim of his book is to "achieve the utmost simplicity and brevity consistent with a complete presentation of all the elements of harmonic fundamentals" and that explanations "have been reduced to a minimum" with the principles indicated and the pupil left to "follow through for himself." Such a practise, he said, is in line with two pedagogic principles: one the project method, or learning by experimentation, and the other the rule of "never doing for a student what he can be induced to do for himself."

"There is a profound wisdom," Mr. Roeder concluded, "in the Chinese proverb: 'Do the little things, well; then shall come the great things asking to be done.'"

H. H.

Appleton Holds Contest

Lawrence Conservatory Awards Scholarship Prizes

APPLETON, WIS.—Prizes in the annual music scholarship contest of Lawrence Conservatory were awarded as follows: in piano: first prize, $200, Dayton Grafman; second, $150, Dorothy Villa; special, $100, Wesley Teply; honorable mentions, $50 each, Maurice Levine and Marilyn Guendel. In organ: first prize, $200, Ruth Ellen Rouley; second and special, $125, Ken Duchac and Irene Brooks. Voice: first prize, $200, Betty Lechler; second, John Baum, $150; special, $100, Mary Yost; honorable mentions, $50 each, Richard Whinfield and Mary Edna Evans. String instrument: first prize, $200, Annabelle Dorman; second, $150, Ruth Mary Kamerling; special, $100, James Gloe, and honorable mention, $50, Ellen Mae Arnold. Wind instrument: first prize, $200, James Santilli; second, $150, Robert Sager; special, $100, Kenneth Stroshane; honorable mention, $50, Mary Laughlin.

Artur Rubinstein, pianist, presented the final concert of the Community Artist Series at Memorial Chapel on April 15. Other artists appearing in the series were Gladys Swarthout, Donald Dickson, the Stradivarius String Quartet and the Lawrence College Choir.

The Lawrence College Choir, Carl J. Waterman, director, has returned from its annual seasonal tour, which included concerts at Goodman Theatre, Chicago, the University of Chicago Chapel, and in Racine, Milwaukee, Sturgeon Bay and Kaukauna, Wisconsin.

Julian DeGray, guest pianist from Bennington College, visited the Lawrence campus, appearing in recital at Memorial Chapel and several informal lecture-recitals at Peabody Hall.

Hedwig Krebs' Song Recital

A song recital of many interesting details was that of Hedwig Krebs on April 16 in Carnegie Chamber Music Hall, New York; the comely young artist made a special success in Old English songs, and her own melodious Das Spinnrad, all sung in Pilgrim costume. Charming was her singing of songs by Panizza, Loret, and Der Lenz (Hildach), with a joyous climax. Hungarian Songs in colorful costumes were notably liked, two encores following. Ina F. Grange was a truly sympathetic accompanist,. Mme. Lajos Serly was at the piano in Dances by her daughter, Etelka Serly. Violin solos were performed by Edwin Grasse with animation and musical impulse; he added his Waves at Play, and Promenade on Horseback.

Yolande Greco, harpist, assisted in works by Pinto, her teacher, including his clever variations in the style of various composers, and his brilliant Carnival of Venice.

F. W. R.

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Queena Mario's "Little Theatre" Opera School in Third Year

Queena Mario leaned back happily in her chair, and began to discourse on her favorite subject—her summer opera school, now in its third season. Having resigned over a year ago from the Metropolitan Opera, after seventeen years, to devote herself entirely to her teaching, Mme. Mario feels that it has not only proved successful, but that the personal satisfaction she derives from it is seemingly inexhaustible.

"And why not?" asked vivid Mme. Mario. "I am helping to build and raise an edifice in this country that has been at the very root of Europe's glorious musical tradition. We have always mourned our lack of great American conductors, great composers, and the fact that our singers had to gain their operatic experience abroad. But how could this be otherwise? Where were young conductors to conduct, where would the music of young composers be performed and where, oh where, would the young singer learn to move and live in her part in an actual performance?

"The conductor's and composer's dilemma has been solved of recent date to a certain extent, through the growth of new audiences and new ensembles, but the singer's problem still remains unsolved. She must still depend upon an audition, usually under the most adverse conditions.

"Instead of the singer having to give the regular delivery of an aria or two," continued Mme. Mario, "in a dark, empty theatre, with foreboding voices, coming out of the blackness from invisible sources, and everything depending on that one difficult piece—my young artists have the opportunity to be heard in an entire act of an opera. Besides the comforting presence of experienced artists, there is the added relaxation of make-up, costumes and acting. Thus conditions become the most favorable, instead of the exact opposite. Under such circumstances, a manager may see them at their very best, not at their fear-stricken worst."

"I believe," said Mme. Mario, "that acting must go together with singing, that when the voice is ready, the body should be also. It is only such a coordination, that can give them the psychological freedom to think, project, feel and produce at the same time. I consequently stress all these factors with the first do-re-mi's.

Need for Little Opera Companies

"I also feel that there is just as much need for the little opera company as for the little theatre. Not only because young actors and singers must have an audience upon which to test their talents, but because audiences everywhere, particularly summer audiences, are ready to receive them more than ever before. The audience is the most essential factor in the growth of an artist. Singing in rooms and for the radio is one thing, and singing before a multitude, where one knows that the last person in the last row must be reached is another. The voice becomes flexible to all demands and the experience gained is incalculable."

"During the two years of my summer school's existence," Mme. Mario went on, "we have put on eighteen acts from various operas and the whole of Haensel and Gretel and the Secret of Suzanne. We give about eight performances during the summer, and last year my young singers received invaluable experience through their appearances with artists like George Cehanovsky, and Louis D'Angelo of the Metropolitan Opera, Rolf Gerard and Ivan Petroff of the San Carlo Opera as well as Frank Chapman, Edward Kane and J. Carmen Rossi. Inviting known artists to assist, and setting at ease the novices with their presence, is part of the whole plan.

"Besides the vocal, histrionic and diction lessons, there are also language conversations. Everyday at table a different language is spoken." F. R.

AUGUSTUS OTTONE,

bass, during his early Spring season, was heard in lecture-recitals on Parsifal and Lohengrin for the Mount Vernon, N. Y., and Westchester Women's Clubs and also at Cranford, N. J.

Hindemith on Yale Faculty

NEW HAVEN, CONN.—Paul Hindemith, German composer and Ralph Kirkpatrick, American harpsichordist, have been named to the faculty of the Yale University School of Music. President Charles Seymour of the university, revealed that Hindemith, who has been heard here several times this winter, has received the Howland Memorial Prize.

Trenton Symphony in Work by Conductor

Sabatini Score Premiered — Florence Kirk is Soloist

TRENTON, N. J.—The Trenton Symphony Orchestra, Guglielmo Sabatini, conductor, presented its fourth subscription concert of the season recently, with Florence Kirk, soprano, as soloist.

Miss Kirk, well known in Philadelphia for her work in concert and opera, displayed an exceptional voice of dramatic quality and of great charm. On her first appearance she sang Ritorna Vincitor from Verdi's Aida and an encore from La Boheme. Leise, Leise from Weber's Der Freischütz, sung later in the program, had a superb rendition. Such was the acclaim that she was compelled to sing Brünnhilde's Battle Cry from Die Walküre, and Schubert's Ave Maria as encores, the latter number with Mr. Sabatini at the piano, and concertmaster Kuttuer playing the violin obbligato.

The orchestral portion of the program included Sir Hamilton Harty's transcription of Handel's Polonaise, Arietta and Passacaglia, Schubert's Symphony No. 5 in B flat, Pictures from Abruzzi by Sabatini, and Ravel's Bolero.

Mr. Sabatini's Pictures included eight short subjects dealing with various items in the life of that Italian province and again demonstrated the talent of the composer. W. T. R.

Simfonietta Concludes Philadelphia Series

Maria Koussevitzky Soloist— Nelson Eddy Draws Throng

PHILADELPHIA.—The Philadelphia Chamber String Simfonietta, Fabien Sevitzky founder and conductor, gave its third and final concert of the season in the ballroom of the Bellevue Stratford, with Maria Koussevitzky as soloist. She has a voice of beauty and clarity and was heard in a group of old Spanish songs, and later in Songs in Ancient Style by Respighi, being warmly applauded and recalled many times. The Concerto Grosso No. 17 in G minor by Handel, and the Suite in E major by Arthur Foote were delightfully played by Mr. Sevitzky. The Simfonietta also gave its annual Children's Concert, with the usual capacity audience and success.

Nelson Eddy gave his annual recital here before enthusiastic listeners. He was generous with encores. His accompanist, Theodore Paxson, in addition to excellent accompaniments, played two Schumann solos.

Frederick Vogelgesang, youngest violinist in the Philadelphia Orchestra, gave his graduation recital at the Curtis Institute of Music, once again showing his technic to fine advantage. Vladimir Sokoloff was the excellent accompanist.

GEORGE HOYEN,

American conductor, following his tours in this capacity in South America, will conduct concerts in this country.

Philadelphia Conservatory Concert

The last Faculty Concert by the Philadelphia Conservatory of Music, Mrs. D. Hendrik Ezerman, managing director, was held in the Ethical Society Auditorium, before an overflow audience. Henry Harris, pianist, played the Etudes Symphoniques of Schumann with skill. Trude Gundert, viola, and Elsa Hilger, cello, gave an interesting and pleasing performance of the Handel-Halvorsen Passacaglia. Elsa Hilger played her own adaptation of the Bach Chaconne for cello alone. Her musical ability and technical prowess were evident in this work. Maria Ezerman Drake, and Allison R. Drake, played the Suite for two Pianos by Paul Nordoff (also a member of the faculty).

Little Symphony Presents Guests

The Little Symphony Society of Philadelphia, Joseph Barone, founder and conductor, gave its second concert in the Foyer of the Academy of Music, with Ezra Rachlin as guest conductor, Hilda Morse, soprano; Herbert Baumel, violinist, and Nathan Stutch, cellist. Each of the young artists was more than successful in his or her performance, and was warmly received. Lack of space prevents detailed comment, but Mr. Barone is doing a great and much needed service to young artists, in his work with the Little Symphony Society. M. M. C.

GUGLIELMO SABATINI

conductor of the Trenton Symphony Orchestra, enjoys a little hunting between programs of his ensemble, which gave its first Youth Concert on April 23 and that evening its sixth subscription concert of the season with Moriz Rosenthal, pianist, as soloist.

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Charlotte Boerner Makes Debut in El Paso with Orchestra

EL PASO, TEX.—Making her initial appearance here, Charlotte Boerner, soprano of the San Francisco Opera, was enthusiastically received when she appeared as assisting artist at the final concert of the El Paso Symphony Orchestra. Miss Boerner opened her contributions to the program with Jewel Song from Faust and then sang Nobles Seigneurs, Salut, from Les Huguenots. Her audience demanded an encore and Miss Boerner added Mozart's Lullaby. P. N.

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Ray Fox and Vladimir Elin Heard

Recent joint engagements for Ray Fox, violinist, and Vladimir Elin, Russo-American basso, included the Verdi Club, Hotel St. Regis, the Brooklyn Women's

RAY FOX

Club, Hotel Waldorf-Astoria, New York, and suburban appearances. Miss Fox, student of Sevcik, has toured England, Australia and New Zealand, in joint appearances with Mr. Elin, her husband, in both concert and radio. She also is a pianist. Both artists have taken out first papers for American citizenship.

Frank La Forge Resumes Teaching After Tour with Lily Pons

Frank La Forge, composer-pianist and voice teacher, has resumed teaching at the La Forge-Berúmen Studios after a three-week absence as accompanist for Lily Pons, Metropolitan Opera soprano, on her Southern tour. Mr. La Forge also conducted a master class at Nashville, Tenn., under the direction of Anne Mae Kennedy. He then went to Chicago to accompany Emma Otero, soprano, on her MBS broadcast, from Station WGN and in concert in the Civic Theatre.

The Balladeers, male quartet, comprising Kenneth Scovell and Ellsworth Bell, tenors; Paul Bosan and Morton Shanko, bassos, with Beryl Blanch, accompanist, were assisting soloists at the annual concert of the Rutherford, N. J., Parents and Teachers Choral Society. Two groups and many encores made up their program.

Intercollegiate Music Guild of America Holds 2nd Festival

The second annual festival of the Intercollegiate Music Guild of America was held on April 19 and 20, at Bennington College in Vermont. At the first concert early choral music was sung by a male chorus from Williams and a historical group of chamber works given by the New Jersey College for Women. The Columbia Broadcasting Company presented a half hour program of student compositions. At the second concert the Chamber Orchestra of the Collegium Musicum of Columbia University, under Holger E. Hagen, played chamber works by Richter, Bach, and Mozart, and students from Smith College a group of their own works. The final event presented orchestral and chamber music by students from Bennington, Bard and Sarah Lawrence Colleges.

There were eighty-nine performers, eleven of them faculty members from the various colleges, and the nineteen original student compositions were mostly for piano and combinations of stringed instruments, with two works for orchestra and two for recorders.

The fifteen student composers represented were Joan Pack, Ann Wolfson, and Irene Bernstein of Sarah Lawrence College; Mimi Wallner, Helena Mason, and Jessie Ann Nelson of Bennington; Mary Tyler, Mertina Johnson, Ann Davis, and Nancy Parker of Smith College; Louise McDowell of New Jersey College for Women; and Edward Friedland, Millard Walker, Theodore Strongin, and Frank Wigglesworth, Jr., of Bard College.

George Liebling to Give Reminiscences of Artists

Two lectures on personal recollections of royal personages before whom he has played and also of noted masters such as Liszt, Rubinstein, Brahms and Tchaikovsky, will feature the programs next season of Dr. George Liebling, pianist, composer and teacher in Hollywood. Dr. Liebling is fulfilling engagements not only in California and other western states but also in the East. He expects an active season.

Dr. Liebling is one of the last five former students of Liszt including Rosenthal, Siloti, Sauer and Lamond. He has appeared with orchestras and before colleges and universities as well as music clubs and State Teachers associations.

Bell Chorus Sings at Town Hall

James Maxwell Roche conducted the April 26 concert of the Bell Chorus, some 80 singers, at Town Hall, New York, Helen Marshall, soprano soloist. He guided his white-and-black clad singers through an opening group of Handel and Bach works which climaxed with the chorale, Jesu, Joy of Man's Desiring (familiar to all organists); clear, high tones marked the singing, the unaccompanied Planets, Stars standing out; accompanist Claire Ross earned special gratitude for her excellent pianism in this. Vale of Tuoni, and On Great Lone Hills (both by Sibelius), brought fine contrast and expression, with an *a cappella* climax in the latter. Softly flowing high tones in Virgin's Slumber Song (Reger), and fervor in Mountains (Rasbach), distinguished these items. Leading choruses which followed were Come to the Fair (Martin), Glorious Forever (Rachmaninoff), The Bluebird (Stanford) with well-sung solo by Elsie Anderson, and the final Omnipotence (Schubert). F. W. R.

STEVEN KENNEDY,

native baritone, gave a concert at the Barclay in Philadelphia last night, (May 14).

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Hollywood Concerts Draw Interested Spring Throngs

(Continued from page 4)

age, backed by a musicianly and sound technical education. The opening Bach group was followed by the Beethoven "Moonlight" Sonata, which held engaging freshness and charm. A Chopin group, the early Scriabin C sharp minor Etude and Debussy's Girl With the Flaxen Hair were skillfully done. Mendelssohn, Rimsky-Korsakoff and Weber numbers concluded the program.

"Pops" Orchestra in Debut

The Los Angeles "Pops" Orchestra made its bow April 21 in the first of a series of concerts. A capacity crowd sat at long tables in the Los Angeles Breakfast Club and partook of refreshments during the program, finally adjourning to the patio for a waltz to the strains of Strauss' Tales from the Vienna Woods. Manuel Compinsky adroitly conducted the ensemble of forty musicians, dispensing with printed notes except for accompaniments, and giving flexible interpretations. Margaret Phelan showed a soprano voice of charming timbre, with ringing top tones, and an attractive stage appearance, singing an aria from Ponchielli's La Gioconda, Toselli's Serenade and Saunders' June Comes in Bridal Gown, to prolonged plaudits.

Theodore Saidenberg gave a brilliant performance of the Liszt Hungarian Fantasy. He displayed pianism of virtuoso caliber marked by firm, singing tones and rhythmic integrity, receiving warm and well deserved applause. The orchestra responded admirably to Compinsky's baton in the Elgar Pomp and Circumstance march and the Overture to Weber's Oberon. The Mozart G minor Symphony (K.40) was gracefully and clearly enunciated. Concertmaster Howard Halbert showed to good advantage in the violin solo of the Saint-Saëns Dance Macabre. The spirited Dance of the Buffoons from Rimsky-Korsakoff's Snow Maiden was applauded.

Piano and Dance Programs

Roy Cooper, making his debut here in piano recital April 21 in the Ambassador Hotel Theatre, proved a serious, earnest youth of talent and promise which the broadening of maturity and experience should fulfill. He demonstrated a touch of velvety quality and intrinsic appeal. His fingers were facile to an extent that ran away with his interpretations at times, and the latter were pointedly individual, but showing a decided freedom of approach with the impetuosity of youth and vivid imagination.

Fely Franquelli, Philippine dancer, offered a program which adroitly combined interest and pleasure at the Philharmonic Auditorium on April 18. The characterful native dances which comprised her offerings were interpreted with a personal charm which enhanced their authenticity. Accompaniment was by Manuela Firanzi, pianist, and percussion instruments played by Macavinta and Tabanera.

Figaro Sung at Long Beach

John Charles Thomas scored a triumph for his deftly interpreted and magnificently sung Figaro in The Barber of Seville, presented April 29 on the Long Beach Civic Concert series in the Municipal Auditorium. Rossini is said to have written Rosina for mezzo-soprano, not for coloratura. Helen Beatty demonstrated how well a mezzo could sing it, making a charming appearance as well. Jacques Samossoud conducted with authority, using skillful control to achieve a nicety of balance. Excellent staging was by Emile de Recat. Joseph Sullivan sang Almaviva with attractive voice, while Thomas Glynn and Theodore Lovich shared comic honors as Bartolo and Basilio, Isolde Bernhard and Fritz Smith competently completing the cast.

Rimsky Work Staged

An audience of delighted children watched the unfolding of The Bumble Bee Prince, adapted from Rimsky-Korsakoff's Tale of Tsar Saltan, as given by Junior Programs, sponsored by the Women's Committee for the Philharmonic Orchestra at a morning matinee recently in Pantages Hollywood Theatre. The six members of the cast were Cecile Sherman, Alma Milstead, Marion Selee, Tom Williams, Albert Gifford and Howard Laramy, with piano accompaniment by Radunski. Clearly enunciated English, intelligent acting and simple but effective sets made the production enjoyable.

Kato Mendelssohn Szekely again demonstrated able pianism in recital at the Wilshire-Ebell Theatre recently. She offered the Bach-Liszt G minor Organ Fantasie and Fugue, the Beethoven Waldstein Sonata and pairs of Liszt, Chopin and Debussy numbers. For novelty was a set of six Hungarian peasant songs pianistically arranged by Weiner. Delibes-Dohnanyi and Mendelssohn-Liszt bravura selections concluded the program.

Dance Events

Vivacious and versatile, Carmalita Maracci presented a sparkling dance program at the Philharmonic Auditorium recently, supported by a well trained group, and adroitly accompanied by Antonio Albanese, pianist-composer. Her Spanish dances were admirably adapted to her own style and individuality, with much display of temperament.

Highly interesting was the Oriental choreography displayed with authority and finesse by Sai Shoki of Korea at the Hollywood Woman's Club concert hall recently. Ranging from the delicate to the fantastic, her selections were of unusual caliber, delivered with exceptional artistry.

Angna Enters, dance mime, offered an eloquently expressive evening in the Philharmonic Auditorium recently, with the proficient piano accompaniments of Kenneth Yost. Pathos as well as genius for characterization was shown in two new selections of war implication, Wiener Blut—Vienna—1939 and End of a World, with a number of artistically limned favorites to complete an interesting program.

ARPAD SANDOR,
accompanist and coach, has been awarded his final papers as an American citizen.

Hollywood Jottings

Nelson Eddy will next star in The Vagabond King. . . . Eleanor Powell is spending her time off creating a Penguin Ballet, which she hopes to incorporate in her next film.

* * *

William J. Perlman, director of the Bureau of Musical Research, which is bringing out the 1940 edition of Music and Dance in California, is an ardent music lover, for 20 years a regular attendant at the Metropolitan Opera. He is a playwright, with several Broadway successes to his credit.

* * *

The Pasadena Civic Orchestra conducted by Richard Lert, introduced a symphonic work, East Winds, by Molly Murphy, young California composer, at a concert in the Pasadena Civic Auditorium on April 20. Beverly Opp, member of the orchestra, played the last two movements of the Rutland Boughton Oboe Concerto, and Marie Harding gave the first movement of the Brahms B flat Piano Concerto.

Glen Burris, artist pupil of Andres de Segurola, displayed a fine baritone voice and interpretative facility in concert at the Pasadena Civic Auditorium, April 18. In addition to a comprehensive program, he introduced new songs by Blanche Seaver, Easthope Martin, Albert Hay Malotte and Richard Hageman.

* * *

Gertrude Auld Thomas' opera, The Overland Trail, was given for the Euterpe Opera Reading Club in the Wilshire-Ebell Theatre on April 23, with Roland Paul elucidating the work and Mrs. Hennion Robinson at the piano. Vocal participants were Marguerite Kostelnik, Alvena Resseguie, Gene Ramey, Le Roy Pryor and Allan Watson.

* * *

Alice Ehlers is presenting a series of harpsichord recitals in the Pueblo Oratorio at the Chapman Park Hotel. . . . Victor Young is to write the music for Paramount's A Date With Destiny.

* * *

The Samoiloff Studios are exceptionally busy during these weeks of early summer, with many of the students making concert appearances and rehearsing for others to follow. Margaret Phelan, lyric-dramatic soprano, was soloist at the opening concert of the Los Angeles "Pops" Orchestra, April 21, under Manuel Compinsky, and Ruth Mathews, lyric soprano, was soloist on the second concert, April 24. Blanche Phillips, contralto, soloist at the 18th Church of Christ Scientist, sang the part of Martha in the opera Faust, first presentation of the Southern California Opera Association on May 7 at the Philharmonic Auditorium. Gladys Yambert, mezzo-soprano, has been engaged by conductor Albert Coates to sing an important role in his own new opera, Gainsborough, to be given in the near future. Robert Anderson, tenor, has been engaged to sing Don Jose in Bizet's Carmen, which will be a presentation of the Hollywood High School.

* * *

Olga Dane, who has appeared as contralto soloist with the Philharmonic Orchestra and in the Hollywood Bowl, and has lately been with the Chicago Civic Opera, is spending her summer vacation with her parents in Hollywood.

* * *

Aldo Franchetti showed to excellent advantage as a composer at his matinee concert April 13, with 15 well diversified numbers ranging from songs to choral works. Particularly enjoyable were a contralto song, Twilight, and two of the chorus items, Evening in Paradise and Kyrie.

* * *

Modern music and modern paintings shared honors at the Stendahl Gallery April 15, with pictures by Kandinsky on the walls and a recorded program of music by Crawford, Antheil, Varese, Toch, Weiss, Achron, Donovan, Cowell, Schönberg, Strang, Tremblay and Ruggles, introduced by Adolph Weiss.

* * *

Benjamin Edwards, dean of the Los Angeles College of Music, director of the

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By RICHARD DRAKE SAUNDERS

Ernestine couldn't reach the pedals.

So her father, Felix R. Willis, decided to do something about it. Ernestine was tiny, it is true, but she could play good music. Only the pieces seldom sounded the way they should, because Ernestine was unable to sustain anything her little hands could not reach.

Willis was skillful with his hands, and of an inventive turn of mind. He had amused himself by devising and building many useful objects, so he attacked the problem seriously, with the intent to turn out a practical and generally useful device.

"I made many experiments," Willis declared. "I tried additions to extend the pedals upward, and numerous other gadgets. Some were extremely complicated, and these I put aside, for a properly useful invention must be simple both in its working and in its application.

"Then the idea of a footstool occurred to me. The child could rest her feet firmly upon it, just as an adult can rest his feet on the floor without any difficulty.

"Also she could sit easily upon her stool or bench and assume the correct posture, just as her teacher wanted, instead of dangling her legs, or sliding to the edge of her bench in a futile effort to reach the pedals with her toes.

"Of course it had to be readily attached or detached, and made to fit any instrument, so that Ernestine could use it wherever she played. Also I had to consider that the child would grow, and so the legs of the stool would have to be shortened evenly from time to time. Making it turned out to be more work than I anticipated, but I had a lot of fun, too."

When the first stool was finished, Ernestine's teacher immediately wanted another one for another child prodigy, Mary Ruth, who used her appliance when playing in a motion picture and also on a tour. This, in turn, led to so many requests that Willis decided to enter commercial production.

Willis has been occupied with linguistic work for many years. He served with the A. E. F. in France, and was later occupied in Paris for several years as an interpreter.

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

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Beaume, Jeanne Roel
Beltz, Donald
Bobwin, Charles
Brewer, Ted
Brown, Thomas A.
Clover, Edythe May
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Currie, Jean
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Le Rae, Virginia
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McArden, Joy
Marbini, Armand
Mola, Corradina
Muller, Edmund
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Ostberg, C. G.
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Sakoutas, Vitaly
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Ellis-Orpheus Club of Los Angeles, and well known composer, has been named director of the a cappella choir, a unit of the Southern California WPA Music Project.

* * *

Rosalyn Tureck presented three piano recitals of Bach music April 16, 23 and 30 at the Athenaeum in Pasadena.

R. D. S.

Portland Recitals Present Notables

Anderson and Virovai Heard in Oregon City Events

PORTLAND, ORE.—Marian Anderson's recital in the Public Auditorium was the best-attended musical event of the season. Quite possibly it was the finest performance of the season. Certainly, in retrospect, it is the most-discussed.

Which is not to deny that Robert Virovai, making his initial appearance here in the auditorium, scored a decided success. Nor should one ignore the Jooss Ballet, which played in the auditorium on a recent date. This assortment of dancers gave a thrilling performance of The Green Table, and enchanted with its refreshingly novel Spring Tale.

The Portland Philharmonic Orchestra's third concert was outstanding mainly for the collaboration of Lamar Crowson, 13-year-old pianist, with the orchestra in a performance of Liszt's Hungarian Fantasy. Also notable, though almost unnecessarily noisy, was the reading of Respighi's Pines of Rome.

The Nippon Society conferred a distinct favor upon the community by sponsoring the appearance of Sai Shoki, noted Korean dancer.

D. L. P.

Artists from Reimers Studio Heard Widely

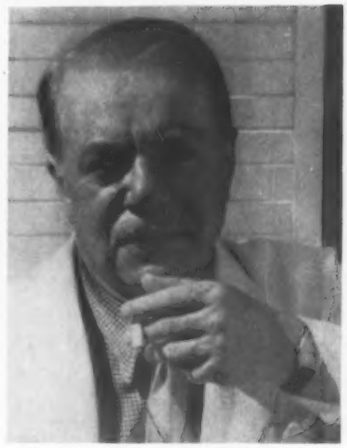
Vocalists Appear in Many Musical Programs

Mary Louise Beltz, contralto, engaged for the third year as soloist at the South Orange (N. J.) Episcopal Church, has appeared this season at a benefit concert at the Broadway Tabernacle, New York; in concert at the Studio Club; in Bach's Christmas Oratorio at Raleigh, N. C.; in Gaul's Holy City with the Washington Heights Oratorio Society, New York; in Verdi's Requiem at Ann Arbor, Mich.; gave a concert at Sloane House, New York; was soloist with the Bach Circle in the Graupner Cantata and Carissimi's Jeptha in Town Hall, New York and sang Beatrice in Le Donne Curiose recently at the Juilliard School.

Martha Lipton, contralto, winner of the National Federation of Music Clubs award at its last biennial convention and numerous other prizes, in addition to fulfilling engagements in the South, was guest soloist with the Portland (Me.), Pittsburgh and Norfolk symphony orchestras and also sang in the series of the New Friends of Music in New York.

Bernhardt Tiede, baritone, was soloist at a benefit concert at the Hanson Pl., Baptist Church, Brooklyn, N. Y., gave a recital at International House, New York, and was special soloist also at Zion Lutheran Church, Rochester, N. Y.

Leon Lishchiner was soloist in Lazar Weiner's new cantata, Man in the World at Carnegie Hall and in its repeat performance in Town Hall. On May 4 he was a soloist in the latter auditorium in



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Grand Rapids Announces 1940-41 Series

GRAND RAPIDS, MICH.—Marian Anderson, Vehanen at the piano, was soloist on the East Church Artist course. She was enthusiastically received.

Artists announced for next season, by Mrs. Reginald P. Aldrich, manager of the course, are Lawrence Tibbett, Vronsky and Babin, duo-pianists, Yehudi Menuhin, violinist, Dorothy Maynor, soprano, and Don Cossack Chorus. H. B. R.

Youths' Concert by League of Composers

Works by Newer Creative Figures Offered

Works of five young composers, all in their early twenties, were presented at the New York Public Library, recently, under the auspices of the League of Composers.

Harold Shapero, who has studied with Boulanger and Sessions, was represented by Three Pieces for Three Pieces, namely for flute, clarinet and bassoon, played by William Heim, Milton Rosenstock and Bernard Balaban. Many of the contrapuntal effects were very interesting, with the choice of instruments often lending them a piquant charm. Bernard Heiden, whose Sonata for violin and piano, vigorously played by Felix Galimir and Trude Rittmann, did not conceal that he was a pupil of Hindemith, nor an admirer of Brahms and Wagner; nevertheless showed himself to be a musical personality of talent. Rudolf Revil, who studied with Stravinsky and composed for his native music halls in France, presented four of his chansons in a similar style. Elsie Houstan, with Jacques Dalin at the piano, sang them charmingly. Robert Palmer's Piano Sonata was given its second performance within a week by John Kirkpatrick. Mr. Palmer studied with Bernard Rogers and Roy Harris. Concluding the program was Donald Fuller's Trio for clarinet, cello and piano. He is a pupil of Bernard Wagenaar. This was Mr. Fuller's first performance anywhere. Milton Rosenstock, Joseph Tekula and Vivian Rivkin gave an excellent account of its several pleasing aspects.

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(Continued on Inside Back Cover)

Fifth 3-Choir Festival Held

The fifth annual Three Choir Festival, devoted to the music of the Spanish baroque of the two Americas and of the American and Palestinian Sephards, was presented under the auspices of the congregation of the Temple Emanu-El of New York City, under the direction of Lazare Saminsky, April 19 and 20.

The festival began with an address by Dr. John Erskine followed by two organ pieces played by Gottfried H. Federlein; a canon by the Chilean composer, Armando Carvajal, and a Magnificat by the 16th century composer, Antonio de Cabezon. The New York University Choir, under the direction of Alfred M. Greenfield, sang Vittoria's Tenebrae factae sunt, an Ave Maria in medieval style by Honorio Siccardi of Buenos Aires, and The Lamb, a lovely setting of a Blake poem by Cyr de Brant.

Emanuele d'Astorga's superb composition, O quam tristis, for soprano, tenor and bass, was given by Dorothy Westra, Lucien Rutman and Clifford Harvuot. The Emanu-El Choir was heard in Elliott Carter's Heart Not So Heavy as Mine, conducted by the composer. Randall Thompson's Montium Custos, set to an ode of Horace, and an ancient Yemenite melody arranged by Mr. Saminsky, were conducted by the latter, with Rita Sebastian, contralto, as soloist.

Suzanne Bloch played Two Airs of the Spaniols of Turkey in her own arrangements for the lute, and was heard with Estelle Hoffman, soprano, and Mr. Federlein in the Peruvian composer Andres Sas' Quenas, an exquisite song of Indian inspiration.

Other novelties were Jacobo Ficher's Prelude to the choral ballet Melchor; Normand Lockwood's Unto Thee I Lift Mine Eyes; Luke Havergal by Lazare Saminsky, an interesting setting of a poem by E. A. Robinson; and an excerpt from Exodus, an oratorio by Bernard Rogers, effectively presented by the Emanu-El Choir under Mr. Saminsky. The South American compositions (except Mr. Ficher's) were the first performances anywhere, as was also Mr. Saminsky's. The Ficher, Lockwood and Rogers work had first hearings in New York.

Bay Psalm Book Anniversary is Marked

The evening service was given over to the celebration of the 300th anniversary of the Bay Psalm Book, whose melodies, first printed in North America in 1640, were ably set forth by the Temple Choir. The program began with two organ compositions played by the composers, Alfred M. Greenfield and Howard R. Thatcher. The latter, of the Peabody Institute of Music, conducted his choral work, Who Is Like unto Thee. Several choral compositions by the 19th century American composer, Alois Kaiser, and Southern folk-hymns and Spirituals arranged by Annabel Buchanan and Mark Silver, were heard.

In the concluding session, the St. Thomas Boys' Choir, Dr. T. Tertius Noble, conductor, gave a beautiful performance of three old melodies, God of our fathers, Sing to the Lord, and Jerusalem, High Tower. Dr. Noble played his own choral preludes for the organ on the tunes St. Kilda and Walsall. Oldest chants in use, of the Spanish and Portuguese Hebrew communities of America, sung by Emanu-El Choir, were among the impressive presentations.

The Choir further presented choral compositions by several young American composers and one Palestine composer: Hugo Grimm (Cincinnati), David Diamond (Rochester), Henry Jacobs (New Orleans), Adolph Katchko (New York), Mordecai Sandberg (Jerusalem), Frank Van der Stucken and Will MacFarlane.

Elizabeth Dunning, contralto, and Moses Rudinov, the Temple's cantor, were the other soloists. F. F. R.

JAMES MAXWELL ROCHE,
conductor of the Bell Chorus of New York, which gave its eighth annual Spring Concert at Town Hall, New York, on April 26, Helen Marshall, soloist.

Francescatti in Berne

BERNE.—The orchestra of Berne Musikgesellschaft, conducted by Dr. Fritz Brun, featured Francescatti in the Brahms concerto and I Palpiti by Paganini. The soloist's success was such that the encore rule had to be set aside, allowing him to offer by way of extras Paganini's variations on the English National Hymn and Wieniawski's Caprice.

Lost Colony Presentation Made Annual Feature

MANTEO, N. C.—The Lost Colony, Paul Green's historical drama, opens its fourth summer season at the Waterside Theatre here on June 29 and continues through Sept. 2. At a conference between D. Bradford Fearing, president of the Roanoke Island Historical Association, Mr. Green and Samuel Selden, director, it was decided to present the drama annually.

A chorus of thirty voices from the Westminster Choir College, directed by Theos Cronk, again will provide the musical background based on sixteenth century English ballads, hymns and carols collected by Mr. Green and Lamar Stringfield.

Baltimore Bach Club Hears Kolisch Quartet

BALTIMORE, MD.—The Kolisch Quartet was presented by the Bach Club at Cadoa Hall. Assisted by Dr. Erich Simon, clarinet, the group presented Brahms' Clarinet Quintet, op. 115, in B minor. The program also included a Beethoven Trio, op. 9, no. 3, in C minor, and closed with Ravel's lovely quartet in F major which was beautifully played.

Boris Goldovsky spoke on The Romance of the Piano, which he illustrated from the works of various composers, for the Baltimore Music Club, recently. The same organization, presented Elsa Baklor, soprano; William Chalmers, baritone; and the two-piano team of Clara Ascherfeld and Elizabeth Rowland Davis. Emma Otero, coloratura, assisted by Frank La Forge, was heard in the Ritchie Coliseum at the University of Maryland recently . . . Mary Lida Bowen, young Baltimore soprano and winner of the NFMC'S artist prize for voice in 1937, gave a recital at Stieff Hall. G. K.

Minneapolis College Lists Summer Program

Faculty Artists to Appear at Music Teachers Annual Meet

MINNEAPOLIS, MINN. — Several guest artists at the summer session of the Minneapolis College of Music will appear at the Minnesota Music Teachers Association annual convention in Duluth on June 26 and 27. Frank Mannheimer, London pianist, who will give courses from June 24 to July 27; Peter D. Tkach, authority on choral training, giving a two-week intensive session from June 10 to June 22, are among these.

Mr. Mannheimer gives a recital on June 26 and Mr. Tkach will lecture on June 27. The West High Choir which, under Mr. Tkach's direction won the highest rating in the national group contests for several years, gave its annual spring concert on April 10 and the All City Choir, also under his direction on May 14.

Harold Ayres, concertmaster of the Minneapolis Symphony, conducts a three-week master class at the college from June 24 to July 13. He gave a recital on April 21 at Luther College, New Ulm, with Hazel Tkach, member of the college piano faculty, as accompanist. On May 12 he was soloist with the Symphony at Des Moines.

William Muelbe, band and orchestra conductor, will assist Mr. Ayres in his course. He was a judge and conductor at the Music Festival on April 26 and 27 at River Falls, Wis., and has also conducted the children's concerts. On April 16 Laura Forde Giere, pianist; Mary Roberts, flutist; Corinne Frank Bowen, soprano and Louise Lupien Jenkins, pianist, members of the college faculty, gave a joint program. N. N.

Juilliard School Concerts Present Original Scores

Pupils of Charles Hackett's opera class presented excerpts from operas in the Juilliard Concert Hall on April 30. Twelve singers offered scenes from Faust, Manon, Tosca and Boheme in the original languages. The scenery and costumes, appropriate to the periods, were of simple design. Jacob Schwartzdorf and Bertha Melnik were the pianists.

Original orchestral works by present and former fellowship holders, from composition classes of Frederick Jacobi and Bernard Wagenaar were given on May 11. Frederick Dvonch, Jacques Larner, Igor Buketoff, Dean Dixon and Richard Bales were the conductors. Ruth Freeman, flutist and Wendel Diebel, pianist, were soloists.

On May 7, 8, 10 and 13 fellowship holders from Carl Friedberg's class gave a cycle of Brahms' music for piano. Maro Ajemian, Vera Appleton, Thelma Aronoff, Ben Jones, William Masselos, Irving Owen, Vivian Rivkin, Judith Snitman and Jeanne Thérrien participated.

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Heard in the Studios

Enrico Rosati

Josephine Griffin, mezzo-soprano pupil of Enrico Rosati, was soloist at the third annual concert of St. Mary's Guild, Longmeadow, Mass. Miss Griffin's program included songs of Marcello, Brahms, O Splendid Night from Gounod's Mass, The Rose Enslaves the Nightingale by Rimsky-Korsakoff and Le Nil by Leroux, as well as the Habanera from Carmen.

JOSEPHINE GRIFFIN

Leon Carson

A capacity audience warmly received Mary Dancy, contralto soloist of the Community Church, Douglaston, L. I., on April 21 when she was heard in the New York studio of her teacher, Leon Carson. With Mildred Browne at the piano, the nineteen-year-old artist, who showed decided potentialities as singer and interpreter, presented a prayer to the Virgin by Durante, a canzonetta by Scarlatti, an arietta by Marcello, Lieder of Brahms, Hugo Wolf, Gustav Mahler and Van Eyken; the aria, Amour, viens aider from Samson and Dalila; and songs in English of Kathleen Lockhart Manning, Edward Harris, Edward Horsman, Mrs. H. H. A. Beach and an arrangement by Deems Taylor of an English folksong, Mayday Carol. B. N.

Russel Wragg Scores Used by Vocalists and Pianists

Songs and piano numbers by Russel Wragg are being used this season by Metropolitan Opera and concert singers and piano virtuosi. Rose Bampton is programming Lament for Lovers at her concerts; Josephine Antoine is singing Distance; Mary Graig used Lilacs on her Southern tour and recently on a radio program devoted to American music; Agnes Davis will use this number and Song for Spring on her southern and western tours and both artists also are programming Lullaby for a Sweet Pest.

Guiomar Novaes has presented Mr. Wragg's Three Etudes in the form of a Suite both in this country and South America. A new piano number, Phantom Fountain has just been published.

Musical Art Institute Scene of Many Recitals

Pupils of the ensemble classes of Rudolph Gruen gave a two-piano program on April 20 at the Institute of Musical Art of the Juilliard School. Henriette Michelson, pianist, and Emanuel Zetlin, violinist, both of the Institute faculty, gave a joint program on April 16 featuring works of Brahms.

The Philadelphia Orchestra recently performed the symphony, Carolinian by Charles G. Vardell, Jr., dean of the School of Music at Salem College, Winston-Salem, N. C., and a graduate of the Institute of Musical Art where he studied piano with Herbert Fryer and composition with Dr. Goetschius.

McCurdy Named Head of Westminster College Organ Division

Appointment of Dr. Alexander McCurdy as head of the organ department has been announced by Dr. John Finley Williamson, president and founder of the Westminster Choir College, Princeton, N. J. Dr. McCurdy was a pupil of the late Lynnwood Farnam and graduated from Curtis Institute, where he is head of the organ department, in 1934. He also is organist at the Second Presbyterian Church, Philadelphia.

Now on a transcontinental tour with Flora Greenwood, harpist, Dr. McCurdy returns in time to assist Dr. Williamson this summer at both Occidental College, Los Angeles, Calif, and the Mt. Hermon School, Northfield, Mass. He joins the Westminster Choir College in September.

Manhattan School Concert for Scholarship Fund

The Manhattan School of Music, New York, gave a concert on April 29 for the benefit of its scholarship fund. The program was presented by the Roth Quartet (Feri Roth and Rachmael Weinstock, violins; Julius Shaier, viola, and Oliver Edel, cello). Mr. Weinstock, Mr. Shaier, and Mr. Edel are members of the faculty.

Gabor Retjo, Hungarian cellist, with Otto Herz at the piano, was heard on April 15 in the Brahms E minor sonata; Boccherini's concerto, Bartok's First Rhapsody and works of Granados-Cassado, Haydn, Chopin - Piatigorsky and Cassado.

Hans Weisse Memorial Held at Mannes Music School

A memorial concert for the late Hans Weisse was given at the Mannes Music School, New York, on May 5 under the auspices of the Mannes Music School and the music department of Columbia University. The program consisted entirely of Dr. Weisse's works. A small chamber concerto for harpsichord, flute and oboe was played by Yella Pessl, John Wummer and Mitchell Miller. Bruno Eisner presented seven piano pieces in three voices, and an octet for string quartet, clarinet, bassoon, French horn and double bass was conducted by Carl Bamberger. The participants in the octet included the Galimir String Quartet.

Dr. Weisse, born and educated in Vienna, where he won his Ph. D. in music at the University, came to the Mannes Music School in 1931 and at the time of his death was an American citizen. Dr. Weisse was also a member of the music department of Columbia University.

Alton Jones to Hold Classes in Repertoire, Interpretation

Alton Jones, pianist, in addition to conducting classes in repertoire and interpretation at the Juilliard Summer School from July 8 to Aug. 16 will give private lessons. On April 30, Frieda Jones, pupil of Mr. Jones, who next season will appear with him in two-piano recital, gave a program at the school with Mr. Jones at the second piano in MacDowell's D minor concerto. She is a member of the preparatory department faculty at the school and also teaches at the Bronx House Music School.

On May 10, Ana Arbona, Wilma Weed and Margarette Price, also pupils of Mr. Jones, were heard at the Juilliard School. Mr. Jones, appearing next season under William Neill management, gives his Town Hall recital on Dec. 1.

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Richard McClanahan, representative of Tobias Matthay in the United States will hold a summer class in New York from July 8 to Aug. 15. He will present

Photo by Lucas & Monroe

RICHARD McCLANAHAN

concise practice routine for essentials of piano technic developed to meet the needs of teachers and players.

The course will also include a teaching repertoire, musical analysis of basic types of music, and suggestions on the art of practice. The twelve lectures (two every week) which he will devote to such basic matters will be called Essentials of Piano Technic treated as Musical Vocabulary. In addition Mr. McClanahan will give three lectures on interpretation and private lessons from June 24. R. J.

New York Unit of S. A. I. Initiates Patronesses

The New York division of Sigma Alpha Iota held its spring initiation at Columbia University recently. Madeline Reed and Genevieve Davis were initiated as patroness members. Elaine Dahl, Helen Barney, Mary Charlotte McClung, Esther Hubbard and Alice Mogilevsky were initiated as active members. The new members were guests at a banquet at which Laura Nell Thrift, secretary at New York national headquarters, was toastmaster.

Ruth Shafer, soprano, sang compositions by Gladys Mayo del Busto, patroness member and Carol Finch, of Rutherford, N. J., played piano numbers by Griffes. Harold Morris, pianist-teacher-composer, special guest, was heard in two groups, including the scherzo from his own Sonata in F minor.

In Los Angeles, members of chapters recently presented a program for the MacDowell Colony. Mrs. Edward A. MacDowell, national honorary member, discussed the plans for restoration of the colony. The Los Angeles Woman's Symphony, Ruth Haroldson, conductor, gave several numbers with Margaretha Lohmann, pianist, as soloist in Franck's Symphonic Variations. Miriam Cameron, pianist, and Alice Mock, soprano, with Mrs. Hennion Robinson at the piano, also were soloists. Charlotte Webber, national chairman of the MacDowell Committee, Margueritte McFaul Rasco, national first vice-president, Leone Tryon Hicks, Delta Province president, Mrs. J. E. Hennessy, president of the orchestra and Mary V. Holloway, concert manager, were on the program committee.

Among the guests who were introduced were Charles Wakefield Cadman, Margaret Messer Morris, Marian Rhalston, Pearl Odell, Mrs. H. A. Petterson, Grace Whitney Mabee, Mrs. H. Carroll Day, Mrs. William Goforth and Mrs. William Dellarmore, president of the Los Angeles MacDowell Club, and members of her board.

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Gordon Musical Association To Open 11th Summer Series

Planning the twentieth anniversary transcontinental tour of his string quartet next season, Jacques Gordon, violinist, is also preparing for the eleventh season of the Gordon Musical Association, Inc., which starts on June 1 at Music Mountain, Falls Village, Conn.

"Although we shall play some thirty-two concerts this summer at Falls Village, in addition to our teaching there, we expect also to find time to get our programs ready for the anniversary tour," Mr. Gordon told the Musical Courier one day when he happened to be in New York.

"Personally," he continued, "I also expect to get ready new concertos by Sowerby and Whithorne, which I shall play with orchestras during my own tour."

"What do you do with your spare time?" he was asked and replied: "Teach."

Mr. Gordon said that neither of the new concertos is dedicated to him because, although he worked with the composers, he advised against it.

"When a new work comes out dedicated to an artist or ensemble,'" he said, "there is some hesitancy on the part of other artists or groups to perform it. So I told the composers that, although I would feel honored to have them dedicated to me, I believed it would be better if neither score was placed in this position."

The quartet, which opens its new season in October, Mr. Gordon said, will visit some sixty centres. In some instances where the ensemble remains for more than one appearance, a Brahms Cycle will be given. The preparation of this will engage most of the summer activities of the ensemble, although other scores also will be played. Mr. Gordon said that he and his associates have produced many new works by both native and foreign composers, including Schönberg, Malipiero, Milhaud, Vaughan Williams, Bridge, Bloch, Harris, Honegger, Schulhof, Whithorne and many others.

"At the moment, however, I am particularly interested in our forthcoming Music Mountain season," he said. "The school of music will open on June 1 and we feel that the entire project has made a contribution to the cultural life not only of this but neighboring communities, a fact which gives added prestige to our eleventh season. The people of Litchfield County and its neighborhood have made possible these concerts and instruction, but since the income for the last three years has not been sufficient, we now have our own organization, the Friends of Music Mountain, which is actively carrying on with us in this project."

The season will continue until October; on sixteen consecutive Sundays, special programs will be given with assisting artists. Mr. Gordon said that already the quartet has had as assisting soloists Georges Barrere, Harold Bauer, Albert Spalding, Efrem Zimbalist, Harry Kaufman, Lee Pattison, James Friskin and many others. In addition there will be recitals by students and other programs. Chamber music will be stressed, and the feature will be scores by Brahms. Already scheduled to appear are Martha Baird, Abram Chasins, James Friskin, Paul Gallico, Harry Kaufman and Lee Pattison, pianists; Albert Spalding and Efrem Zimbalist, violinists; Simeon Bellison, clarinetist; Herbert Franz, horn; Robert McBride, oboist; and Ada MacLeish and Nora Morgan, vocalists.

The faculty, all of whom will be heard in programs, includes Mr. Gordon and Samuel Weiss, violinists; William Lincer, violist; Fritz Magg, cellist; Helen Stanley, voice; Carl Roeder, piano; Mr. Lincer in appreciation and musical history; Mr. Gordon in piano ensemble classes, score reading and conducting; Mme. Stanley in opera and oratorio and with Mr. Gordon and Mr. Lincer in teaching materials.

H. A. S.

Doris Jones Piano Soloist with 2 College Orchestras

Doris Jones, young pianist who has had all her training under Grace Hofheimer, has played many times at Adelphi College, Garden City, N. Y., where she is a freshman, and for several months appeared over WFAS, White Plains. On May 1 and 4, with the combined orchestras of Adelphi College and Princeton University, she played the first movement of the Grieg concerto at concerts at Princeton and at Garden City. Moritz von Bamhard of Princeton and George Porter Smith of Adelphi were the respective conductors.

Helen Chase at Piano for Recital by Pupil

Helen Chase, New York vocal teacher, resumed the role of accompanist for the program recently given by her artist-pupil, Grace P. Naylor in Hartford, Conn.

FREDERIC WERLÉ

pianist-composer, whose work, Introductio - Passacaglia - Fugue, will be played by the Philadelphia Civic Symphony Orchestra, Guglielmo Sabatini, conductor, on May 24.

Callinicos Soloist with Nutley Orchestra

NUTLEY, N. J.—Constantine Callinicos, young Greek pianist, artist pupil of Ernesto Berúmen, appeared with the Nutley, N. J., Symphony Orchestra on May 2, playing the Grieg concerto before a large audience. Mr. Callinicos responded with four encores following his splendid performance. N. L.

Albany Teachers Hear Hacker

ALBANY, N. Y.—William Hacker, American pianist, was presented recently in Page Hall of the New York State College for Teachers on the Student Association course. The program opened with a group of older classics including works of Paradies, Scarlatti and Bach. Schumann's Scenes from Childhood and the Chopin Polonaise in A flat completed the program along with works by Beethoven, Albeniz, Liszt and Tansman.

Oberlin Gives Wagner

Student Singers and Players in Excerpts from Dramas

OBERLIN, O.—The Oberlin Musical Union, the Conservatory Orchestra, soloists Jane Ann Edwards, Jeanne Hill, Christine Habegger, Herman Gelhausen, and F. Walter Huffman joined forces under conductor Maurice Kessler in an all-Wagner program on May 5 in Finney Memorial Chapel. Over 250 performers participated in this program, which marked the annual spring appearance of Oberlin's famous Musical Union, founded in 1860.

The concert opened with the Entrance of the Gods into Valhalla from Das Rheingold, with three Conservatory seniors, Miss Edwards of New York City; Miss Hill of Streator, Illinois, and Miss Habegger of Berne, Indiana, singing the sturdy roles of the Rhinedaughters. The Prelude to Act I from Lohengrin was next heard, after which Miss Edwards sang the part of Isolde in the Prelude and Love death from Tristan and Isolde.

For the final number of his program, Mr. Kessler conducted excerpts from Act III, Die Meistersinger von Nürnberg. In this he had the assistance of Mr. Gelhausen, bass-baritone, of New York City; Mr. Huffman, tenor of Cleveland and Miss Habegger. J. R. F.

Pupils of Henrietta M. Heath in Elizabeth Hearing

ELIZABETH, N. J.—Eileen Meacham and Jacqueline Mazak, piano pupils of Henrietta M. Heath, New York and Elizabeth teacher, gave a recital on April 28 in the latter's studio. Their program included works of Bach, Liszt, Beethoven, Chopin, Nevin, Poldini, Mozart, Rimsky-Korsakoff and Carl Bohm. Miss Mazak played with poise for one of her age while Miss Meacham, who was making her first public appearance, disclosed innate musicianship. L. N.

PASSED AWAY

Rosina Galli Passes in Milan

(Special to the Musical Courier)

MILAN.—Rosina Galli, wife of Guilio Gatti-Casazza, former general manager of the Metropolitan Opera, died here of acute pneumonia on April 30. Mme. Galli was formerly premiere danseuse at the Metropolitan.

Miss Galli was a child dancer at La Scala when Mr. Gatti was director there. When only sixteen she made her American debut in Carmen on the opening night of the Philadelphia opera season. She subsequently became the ballet leader of the Philadelphia-Chicago Opera Company and later went to Chicago. Soon afterward she joined the Metropolitan and participated in many of the novelties of the Gatti regime. In 1930, about a year after Mr. Gatti and Frances Alda, soprano, had been divorced, Miss Galli and the general manager were married in Jersey City.

ALICE M. TAPPIN DITSON, a founder and former president of the New York Music School Settlement and the widow of Charles F. Ditson, music publisher, died in New York on April 30. Mrs. Ditson was a member of the auxiliary board of the New York Philharmonic Society, a patron of the Metropolitan Opera Guild and an active supporter of the Musicians Emergency Fund. During the World War she was active in relief activities and in 1920 received from the French Government the Medaille de Reconnaissance. A brother survives.

WILLIAM OSCAR, 57, conductor of the Nutley, N. J., Symphony Orchestra, died there on May 4. He was born in Denmark, and studied at the Copenhagen Conservatory and appeared as a concert violinist in Scandinavia. Coming to America before the war, he played for several seasons with the New York Philharmonic, later becoming associated with the Columbia Gramophone Company. His widow, a son, a daughter, and his father survive.

JOSEF A. PASTERNACK, 59, NBC conductor and former opera and symphonic conductor, died in Chicago of a heart attack while rehearsing on April 29. Born in Czenstockowa, Poland, he studied violin with his father when only four years old. At 10 he went to the Warsaw Conservatory studying piano under Michalowski and composition with Noskowski. When graduated he had studied every instrument but the harp. After touring the United States he joined the Metropolitan Opera Orchestra as solo violist and attracted the attention of Toscanini by playing from memory both the clarinet and viola parts from Tristan. The latter suggested he become a conductor and sent him to Europe where he conducted the Bremen Opera and the Metropolitan called him back as an assistant. Later he conducted the Century Opera for two seasons, the Philadelphia Philharmonic for five years and was a pop concerts conductor for the Boston Symphony. He became general musical director of the Victor Company in charge of all recordings and remained until 1923 when he entered the motion picture theatre field. In 1927 he turned to radio and since then had served NBC. Mr. Pasternack's widow and two daughters survive.

IMRE MAGYARI, 46, Gypsy violinist, former favorite of the late Franz Josef who bestowed many honors upon him, died in Budapest on April 28. One thousand Gypsy violinists attended his funeral. At the age of nine Magyari was attracting audiences to the cafe where he played and later he entered the Budapest Conservatory for study. He had appeared in France, Germany and England.

MARIE KNAPP BAUER, wife of Harold Bauer, pianist, and teacher, died on May 10 in her New York home. Born in Stuttgart, Germany, she met Dr. Bauer in Paris where they were married in 1906. Until the outbreak of the last World War they lived in Paris but in 1914 moved to New York.

CARLO BRIZZI, 58, concert violinist, who made his debut in New York at the age of six, died on April 6 in Rome, Italy.

ANNA C. O'BRIEN, head of the music department at the Jamaica, N. Y., Vocational H. S. since 1935, died in Brooklyn on April 12. She was a graduate of Newburgh Academy, New Paltz Normal School and had studied also at Hunter College and Fordham and New York universities. Her mother and a sister survive.

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Milanov Adds Buenos Aires To International Journeys

When Zinka Milanov was engaged by Arturo Toscanini for the Salzburg Festival of 1937, the reviews of her performance in Verdi's Requiem served to bring her to the attention of music-lovers the world over. This was in August. The following December she made her debut on the stage of the Metropolitan Opera House in Il Trovatore.

In the spring of 1938, when she was again chosen by Toscanini to sing with the NBC Orchestra in the Verdi Requiem at Carnegie Hall, the maestro was astonished at her transformation.

"Seeing me at the rehearsal," said Mme. Milanov, "he took me by the hand and turned me round and round. 'What have they done to you?' he cried. He was merely referring to the twenty-five pounds that I had lost, as required by my Metropolitan contract."

Has Sung Widely in Europe

Shortly after, she sang in the Requiem again under Toscanini at Queen's Hall, London. Last summer, Mme. Milanov returned to her native land, where she had made her debut in 1930 at the State Opera in Zagreb. She gave concerts there and elsewhere in Europe, coming back for her Metropolitan engagements just at the outbreak of the war.

The Jugoslavian soprano studied with Milka Ternina, the renowned soprano, who sang Kundry in the first performance of Parsifal at Bayreuth. She has been studying since. Not only has Mme. Milanov acquired an enormous repertoire, but, singing works first in Jugoslavian, she subsequently had to learn them in German, and today she is very busy getting to know them in their respective languages. Among her roles are Aida, Un Ballo in Maschera, Simon Boccanegra, Trovatore, Madam Butterfly, Girl of the Golden West, Manon Lescaut, Tosca, Turandot, Gioconda, Norma, Don Giovanni, Andrea Chenier, Cavalleria Rusticana, La Juive, Faust, Louise, Pique Dame, Libuse, Fidelio, Lohengrin, Tannhäuser, Der Rosenkavalier and oratorios such as the Beethoven Missa Solemnis and the Verdi Requiem.

The soprano emphasized the fact she is not only an operatic but also a concert artist. This season she has already been heard in twenty-two recitals all over the country. In Pittsburgh on March 29 and 31, she sang in two performances of the Verdi Requiem with the Pittsburgh Symphony Orchestra under Fritz Reiner.

Music in Jugoslavia

Mme. Milanov was enthusiastic about the state of music in her own country. It seems as if the war has had no effect upon the musical life of Jugoslavia and the standard repertoire as well as the works of the native composers create a constant hubbub of seasonal activity. Mme. Milanov felt that the following contemporary compatriots were making themselves known to the outside world with the significance of their output: Ivan Sajc, Blagoji Bersa, Antun Dobronic, Petar Konyovich, Kresimir Baranovich, Jakov Zotovac, Boyibar Kunz (Mme. Milanov's brother), and Lujo Safranek-Kavich.

Last summer Mme. Milanov made appearances, outside of her own country, in Milan, Florence, Rome, Paris, Budapest, Berlin, Dresden, Belgrade and Sofia and also at the London and Lucerne Festivals under Toscanini and the Amsterdam Music Festival under Bruno Walter.

To Visit South America

This summer will find her in South America. Mme. Milanov expressed great interest in the prospect of visiting these countries. For the Teatro Colon in Buenos Aires season, which begins on May 20, Mme. Milanov will be presented in Forza del Destino, Andrea Chenier and Norma, among other works. In August she will be heard in Rio de Janeiro and other Brazilian cities. Giacomo Lauri-Volpi will sing with Mme. Milanov in all the operas in which she is scheduled to appear.

On her way home she will also make a concert tour of Mexico, Cuba and other adjacent musical centers.

Ruth Kisch-Arndt Sings Wolf Songs

Ruth Kisch-Arndt, contralto, was heard in Carnegie Chamber Music Hall, New York, on April 18 in a program of songs by Hugo Wolf, assisted by Joseph Garnett, pianist, and the Elsy Stein Quartet. Mme. Kirsch-Arndt has devoted much of her career to the singing of Lieder.

BEATRICE TANGE FEEDING KANGAROOS

in her native Australia, to which the pianist has returned after a tour of the United States and Canada, where she made several appearances under the auspices of the NBC and Canadian Broadcasting Commission. Miss Tange appeared in Sydney Town Hall with the orchestra of that city on March 19 under Georg Schneevoigt's direction, opening the Australian Broadcasting Commission's Celebrity Series, and on April 22 gave a benefit concert for the Red Cross there.

JOHN CARTER and FLORENCE EASTON,
his teacher, exchange greetings after one of Carter's recent performances in Rosenkavalier at the Metropolitan Opera House.

Cleveland Honors Composer's Memory

Tchaikovsky List Heard—Hofmann Is Soloist—Concert Aids Poles

CLEVELAND, O.—Tchaikovsky centennial concert was offered at special prices for the supporting organization, the Friends of the Cleveland Orchestra, and sold out to overflowing. Artur Rodzinski led an impassioned reading of the Romeo and Juliet Overture and the Pathétique Symphony, and concertmaster Josef Fuchs gave a masterful one of the violin concerto, making for an evening of rare delight. For good measure, Olin Downes evaluated the musical virtues of Peter Iljitsch. Enthusiasm prevailed.

Hofmann Feted Soloist

Dr. Rodzinski opened and closed a recent program with Wagner's Prelude to Parsifal and Rimsky-Korsakoff's Russian Easter Overture, each vividly portrayed. A first local performance of Mendelssohn's Reformation Symphony, employing the Dresden Amen heard previously in the Parsifal music, carried out the religious tendency. Josef Hofmann was the feted soloist in the Schumann Concerto, revealing unusual brilliance and technical mastery. He was applauded to the echo by two capacity audiences.

The nineteenth pair of concerts included Goldmark's overture In Springtime and Schumann's "Spring" Symphony, both receiving tenderly beautiful treatment. Rodzinski programmed Roy Harris' third symphony, which revealed the young composer in a new light. In one movement its manifold dynamic developments culminate in a closing fugue of great power and strength. Acclaimed by an interested audience, the composer was brought to the stage. An exciting performance of Ravel's Bolero closed the program.

Concert for Polish Relief

More than 10,000 filled Public Auditorium to hear a concert for Polish Relief. A committee headed by Mrs. Artur Rodzinski had spared no effort in promoting this brilliant affair. Participating were the Singers' Club, conducted by Dr. Rodzinski and its regular conductor, Boris Goldovsky. Artists participating included Nathan Milstein in a violin group which swept the audience almost to its feet. Rodzinski made his first official bow in a pianistic capacity, acting as accompanist for Anna Leskaya, soprano, a last minute substitute for Jan Kiepura. A dashingly brilliant close was furnished by Josef Hofmann, who played a Chopin group in the grand manner.

With the conclusion of the second series of Popular Sunday Twilight Concerts by the Cleveland Orchestra under associate conductor Rudolph Ringwall's baton, thoughts of the management are turning to the summer concerts in Public Auditorium, which promise to be even more successful in attendance than last season. R. H. W.

Helen Traubel at Brooklyn Apollo Club Concert

The Brooklyn Apollo Club's sixty-second season was concluded under Alfred Boyce, conductor, in the Academy of Music. Helen Traubel, Metropolitan Opera soprano, offered five songs by Beethoven, Schubert and Strauss, with Coenraad V. Bos at the piano, and was enthusiastically received. Two encores followed her series of modern songs by Sharp, Engel, Fairchild and Ilgenfritz. Outstanding in the men's singing were Buck's Twilight, Forsyth's At the Play and Beach's The Year's at the Spring both repeated, and Pipes of Gordon's Men by Hammond, with well-sung solo by Howard W. Anderson. Conductor Boyce received great applause. F. W. R.

Chamber Music Guild Quartet Heard

The Chamber Music Guild Quartet, Elly Bontempo, pianist, Lucien Kirsch, cellist, Bernard Ocko, violin, and Eli Lifschey, viola, gave the last of their current series of programs before a crowded house at the Carnegie Chamber Music Hall on April 10. Their program opened with a Suite-Divertissement, by Alexandre Tansman, followed by a Serenade of Dohnanyi for String Trio. The Ravel piano trio closed the program, which evoked enthusiasm for the artistic and sound performances which the diversified works received. M. M.

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Brosa Finds American Stay Rewarding Despite Brief Joust with Ellis Island

Spanish Violinist Tells of Plans to Spend Holiday Here After New York Appearances—Music in England Again on Active Schedule

Contrary to many reports emanating from England that the war resulted in a hiatus in musical activity, Antonio Brosa, who recently arrived from that country, told the Musical Courier that there has been a steadily increasing activity, and that for next season plans are already under way for more concerts.

Mr. Brosa came here to give the world premiere of Benjamin Britten's violin concerto, written especially for him, with the New York Philharmonic on March 28. He hopes to play it also with other orchestras during his visit.

The Spanish violinist, who has maintained his nationality despite a twenty-six years' residence in England, laughed as he recalled how he had been detained at Ellis Island on his arrival. "They feared I might become a public charge, you know," he said.

Mrs. Brosa, charming and talented British wife of the violinist, joined in the conversation and both pointed out that this visit had been planned long before the outbreak of the war. Mr. Brosa added:

"I had the engagement with the Philharmonic and John Barbirolli, under whose baton I have played several times in England, and also my recital in Town Hall on April 8 already scheduled. So we decided, owing to the war in Europe, to remain here for our vacation. A pupil of mine is coming from England to continue her study with me. I should like to hold some master classes and do some quartet coaching and teaching. But my principal reason in coming was to fulfil the engagements I had entered into with the Philharmonic and to give Mr. Britten the finest show I could in the work he wrote for me."

Mr. Brosa recalled that the current visit is not his first to these shores, for several years ago he headed his own string quartet in a tour and also made several solo appearances. He participated in festivals, including that at the Library of Congress in Washington and also in Chicago. But of recent years, due to increasing demands, he has concentrated upon solo appearances.

Painting as an Alternate "Career"

The violinist, recalling how the outbreak of the war had temporarily cancelled musical activities, told how he had contemplated becoming an artist instead.

"I have done some painting," he said, laughingly, "and I had a very good teacher. Mrs. Brosa is an artist and I have tried my hand at it, so I thought if my musical career was ended, I would become a painter!

"But I soon found out that although all engagements had been cancelled, they were very soon restored. In my own case, I fulfilled many dates which at first had been cancelled, and I know this is true of other musicians. I appeared with the Hallé Orchestra, the London Philharmonic at Brighton, in Bournemouth and other centers, and also several times for the BBC.

"It seems that, now the war is on, everybody is working harder than ever and this includes musicians. Not only from the standpoint of morale, but because people want music in England. Like many other artists, I have given concerts for charity, for the Red Cross, for the soldiers and others and appeared with Myra Hess in her special series. At first, these concerts were given in the afternoons, but later evening concerts were resumed.

"I know that next season many popular concerts are being planned. The English people are determined that their musical life shall not be interrupted. And the audiences are a revelation, both by their size and their enthusiasm."

Has Premiered Many New Works

Although he has been identified with the premieres of scores by many contemporary composers, Mr. Brosa said that he has no preferences as to any particular school of composition. In England he gave the first hearing there of Szymanowski's second concerto under Sir Adrian Boult, the Hindemith concerto, Arthur Benjamin's concerto and the world premiere of Haydon Wood's concerto. In Geneva he gave the premiere of Alban Berg's concerto after its release.

"Perhaps I can best explain my feeling in this way," he said. "Let's take a stone: if it is in Germany, it might be called a German stone, or in England a British stone, but it is really just a stone. And so with music: it is international and not racial and artists should regard it as such. Likewise in the matter of periods; an artist should play all schools, classic and contemporary, and keep abreast of everything in his field."

Starting his career at the age of ten in Barcelona, he won a Government award to continue his studies and worked privately with Mathieu Crickboom, head of the Brussels Conservatory and former second violin in the Ysaye Quartet.

"You see," he said, "I have done both quartet and solo work, something which some people, including critics, regard as very strange but which is not so to me. Now I am concentrating upon my solo appearances.

"But," he smiled as we parted, "I did not have to come here looking for a job, despite those folks at Ellis Island!"

H. A. S.

Season's Final Musicale Held at Dornay-Culp Studios

The third and final musicale of the season at the Dornay-Culp Studios on April 28 found a summer atmosphere prevailing as artists studying with Louis Dornay and Betsy Culp offered a long but varied program, all showing artistic musicianship and admirable vocal skill.

Stanley Ross, tenor, was ill and unable to participate. All of the other artists were heard in solos. Frank Ricciardi, baritone, a recent addition to the Dornay-Culp list, and experienced in both opera and concert, made a deep impression by his singing of the Largo al factotum from The Barber of Seville.

In accordance with his practice, Mr. Dornay introduced each artist with a brief but informative description of the number he or she was presenting. Mme. Culp gave her usual unobtrusive but cooperative aid to the singers at the piano. The artists heard were:

Anne Trocianecky, Madeleine Worster, Betty Gilpatrick, Doris Gilbert, Adeline Conrad, Laura Hutchinson, Renee Rochelle, Wilma Westerman, John Graeber, Harriet Voloshin and Margaret MacLaren.

B. J.

Australia Maintains Activities Despite War

Beecham and Schneevoigt to Conduct Series for ABC

MELBOURNE.—Despite the hostilities in Europe, music in Australia is maintaining interest. Almost completely sold out is the series of orchestral programs, sponsored by the Australian Broadcasting Commission, with Sir Thomas Beecham and Georg Schneevoigt as conductors and Milstein, Vronsky and Babin, and Eunice Gardiner among the soloists.

Harold Williams, baritone, opened the season officially. A native Australian, he gave an interesting program highlighted by two arias from Boris, sung in English.

Elijah was presented by the Melbourne Philharmonic Society in conjunction with the ABC and given an inspiring reading. In addition to Mr. Williams, the cast included Thea Philips, Elizabeth Coote, Lewis Dawe and Edna Eskonf, under the direction of Prof. Bernard Heinze.

Lawrence Power, tenor and Annunciata Garrotto, soprano, have just finished a most successful tour but expect to fulfill some "farewell" engagements.

GRACE ANGELAU

Magda Tagliafero Inaugurates Season in Rio de Janeiro

RIO DE JANEIRO. — Magda Tagliafero, French pianist, inaugurated the local concert season in the Teatro Municipal on April 23. Mme. Tagliafero prefaced her appearance with a special radio concert on April 19 in honor of the birthday of Giulio Vargas, president of Brazil, in response to a request en route. Between April 23 and May 5 she was heard in six concerts here, four in subscription at the Teatro Municipal as well as at the National Institute of Music and the Culturo Musicale. She has been engaged to appear also with the Rio Symphony Orchestra.

H. N.

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